

DICTIONARY  
OF NEEDLEWORK

---

I

*The  
Mary Ann Beinecke  
Decorative Art  
Collection*

STERLING  
AND FRANCINE  
CLARK  
ART INSTITUTE  
LIBRARY







Digitized by the Internet Archive  
in 2012 with funding from  
Sterling and Francine Clark Art Institute Library

<http://archive.org/details/dictionaryofneed001caul>

THE  
DICTIONARY OF NEEDLEWORK.





DEDICATED TO H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE.

THE  
57  
DICTIONARY OF NEEDLEWORK,

AN

ENCYCLOPÆDIA OF ARTISTIC, PLAIN, AND  
FANCY NEEDLEWORK,

DEALING FULLY WITH THE DETAILS OF ALL THE STITCHES EMPLOYED, THE METHOD OF WORKING,  
THE MATERIALS USED, THE MEANING OF TECHNICAL TERMS, AND, WHERE NECESSARY,  
TRACING THE ORIGIN AND HISTORY OF THE VARIOUS WORKS DESCRIBED.

ILLUSTRATED WITH UPWARDS OF 800 WOOD ENGRAVINGS,

PLAIN SEWING, TEXTILES, DRESSMAKING, APPLIANCES, AND TERMS,

BY <sup>Sophia</sup> S. F. <sup>Pringle</sup> A. CAULFEILD.

*Author of Sick "Nursing at Home," "Desmond," "Avenole," and Papers on Needlework in "The Queen," "Girl's Own Paper,"  
"Cassell's Domestic Dictionary," &c.*

CHURCH EMBROIDERY, LACE, AND ORNAMENTAL NEEDLEWORK,

BY BLANCHE C. SAWARD.

*Author of "Church Festival Decorations," and Papers on Fancy and Art Work in "The Bazaar," "Artistic Amusements,"  
"Girl's Own Paper," &c.*

LONDON:

L. UPCOTT GILL, 170, STRAND, W.C.

1882.

NK 9.10  
A1  
130  
v.1

LONDON PRINTED BY A. BRADLEY, 170, STRAND.

TO HER ROYAL HIGHNESS  
THE PRINCESS LOUISE, MARCHIONESS OF LORNE,

THIS BOOK IS, BY HER SPECIAL PERMISSION.

DEDICATED,

IN ACKNOWLEDGMENT OF THE GREAT SERVICES WHICH, BY MEANS OF HER CULTIVATED  
TASTE AND CORDIAL PATRONAGE, SHE HAS RENDERED TO THE ARTS OF  
PLAIN SEWING AND EMBROIDERY.

17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100





## P R E F A C E .

---

**J**OHN TAYLOR, in Queen Elizabeth's time, wrote a poem entirely in praise of Needlework; we, in a less romantic age, do not publish a poem, but a Dictionary, not in praise, but in practice, of the Art. It is true that many books dealing with distinct varieties of both plain and fancy work have been published from time to time, but there has not been any that has dealt exhaustively with both subjects, and combined in one volume not only descriptions of ancient and modern Laces, plain and fancy stitches and work, and the manner of working, but also particulars of the various stuffs and materials used for the same.

It has been our object to produce such a comprehensive work—to bring within the compass of a single volume full instructions in working any and every kind of plain and fancy Needlework, to give information concerning the various materials and implements used, to explain the meaning of the terms and technical phrases which are now so generally employed in describing Needlework operations, and, in short, to make the DICTIONARY OF NEEDLEWORK so complete in all respects that any one may be certain of finding in its pages information on every point connected with Needlework.

To many who are not workers, the Lace portion of the Dictionary will, it is hoped, be especially interesting, as there will be found full particulars and numerous engravings of the various makes, both ancient and modern, and in very many instances the most minute instructions for working them—for even some of the most prized of old laces can be successfully copied by all who have patience, leisure, and eyesight.

It is not in the scheme of the present book to include other work than that done wholly, or in part, by the aid of the needle, and the materials used; and mere *patterns* of fancy work are also necessarily excluded—except so far as they may be required as examples—as they are already multitudinous, and are being added to day by day, for they change with the fashion of the hour. Besides, anyone with THE DICTIONARY OF NEEDLEWORK at hand can readily master the principles and details of a given work, and can then at will apply that knowledge to any suitable design which may be possessed, or which may be given in the pages of the various journals which devote space to such matters. But beyond these two exceptions we have endeavoured to follow out Lord Brougham's maxim, that a good index can hardly be too prolix, and have introduced every possible stitch, work, and material; feeling with John Taylor of old, that

All these are good, and these we must allow;  
And these are everywhere in practice now.

LONDON,  
*June, 1882.*

S. F. A. C.  
B. C. S.

## MARKS AND SIGNS.

IN Crochet, Knitting, and Tatting patterns, the same stitches are frequently repeated in the same round of the work. To save the recapitulation thus necessary the following signs are adopted to indicate where the stitches already given are to be repeated or in any way used again :

**The Asterisk or \***.—Where an asterisk is put twice, with instructions between, they indicate that the part of the pattern enclosed between them is to be repeated from where the first asterisk is inserted, thus : 3 Chain, \* 1 Double Crochet, 5 Chain, 2 Double Crochet, repeat from \* twice. This, if written at full length, would read as follows : 3 Chain, 1 Double Crochet, 5 Chain, 2 Double Crochet, 1 Double Crochet, 5 Chain, 2 Double Crochet, 1 Double Crochet, 5 Chain, 2 Double Crochet.

**The Square Cross or -|-** is used in Knitting and Crochet to indicate the place to which a row is worked and then repeated backwards. For example : 1 Double Crochet, 5 Chain, 3 Treble Crochet, + ; if written at full length this would be—1 Double Crochet, 5 Chain, 6 Treble Crochet, 5 Chain, 1 Double Crochet. The letters A and B sometimes take the place of the cross, as follows : A, 1 Double Crochet, 5 Chain, 3 Treble Crochet, B.

**The St. Andrew's Cross or X** is used in instructions to help a worker in a difficult pattern by enclosing a particular part of a design within two of these crosses, thus : 4 Chain, 5 Treble, × 12 Chain, 1 Purl, 12 Chain, 5 Double Crochet, 6 Treble, × 4 Chain.

**The Long Cross or Dagger (†)** is used in conjunction with the asterisk in instructions when a repetition within a repetition has to be made, as for example : 1 Chain, + 4 Double Crochet, 5 Chain, \* 3 Chain, 5 Treble Crochet, 1 Purl, repeat from \* twice, 4 Chain, 3 Double Crochet, repeat from † ; if written out fully would be—1 Chain, 4 Double Crochet, 8 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 4 Chain, 3 Double Crochet, 4 Double Crochet, 8 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 4 Chain, 3 Double Crochet.

**Words in Small Capital Letters.**—In the explanations of the manner of working the various Embroideries we have endeavoured to facilitate the references by printing in SMALL CAPITAL LETTERS the designation of any stitch or movement when first mentioned that is of sufficient importance as to require a separate heading. The worker will understand from this that she can, if necessary, refer to a fuller explanation of the stitch or movement than is supplied in that particular place. The same stitches being used in totally different branches of needlework, a description of them under one heading, once for all, does away with the necessity of continual repetitions. When a stitch or movement is only required in the particular work where it occurs, it is only referred to in the main part of the Dictionary, and is described in a separate paragraph under the heading of the work it is used in.

---

## ERRATA.

**American Patchwork**, described on page 6, is more properly known as "Canadian Patchwork" (see PATCHWORK). Fig. 647 is the illustration which should have been given in place of Fig. 6.

**Art Embroidery on Needlework** should be "Art Embroidery, or Needlework."

**Brides and Brides Claires.**—"See BAR" should be "see BARS."

**Half Hitch.**—The second heading should be "Half Stitch."

# THE DICTIONARY OF NEEDLEWORK.

**ABACA.**—The native name for the Manilla hemp, produced by one of the Banana tribe. This fibre was introduced into France for the manufacture of dress materials, as well as of tapestry and articles of upholstery. In India it is made into the finest muslins and linen cloth. For these delicate stuffs, only the inner fibre of the leaf-stalk is employed; while canvas, as well as cordage, is produced from the coarser kind outside. The Abaca plant is a native of the East Indian islands; and the well-known Manilla straw hats are plaited from its coarser fibres.

**Abb.**—From the Anglo-Saxon *ab-ob*. The yarn of which the warp of any textile is composed, of whatever material it may be. Thus the term "Abb-wool," as employed by weavers, signifies the wool of which the warp of any stuff may be woven.

**A Bout.**—A phrase denoting one complete round made in knitting. *See* KNITTING.

**Abrasion.**—A technical term denoting the figuring of textiles by means of weaving down the surface.

**Adding Bobbins.**—Extra bobbins are often necessary in various parts of pillow lace while in progress of making; they are hung on in pairs to the pin nearest the runners or workers, and the ends of the knot that joins them together are cut close and wound out of the way to prevent these ends getting entangled with the bobbin threads. The new thread is passed under two runners, and the work continued as usual.

**Adrianople Twill.**—The French name synonymous with TURKEY RED TWILL, which *see*.

**Aficôt.**—A French name for an instrument for polishing lace, and removing small hard scraps of cotton or thread.

**Agrafe.**—The word is derived from the early Norman term *Aggrapes*, and is the modern French for a clasp or hook. It is also applied to gimp fastenings. The ancient *Aggrapes* included both the hook and eye which fastened mediæval armor.

**Aigrette.**—A French term, employed in millinery, denoting an upright tuft of filaments, grapes, or feathers as a decoration to the headdress, hat, or bonnet.

**Aiguille.**—The French for needle.

**Aiguillette.**—A trimming of cords terminating in tags of gimp, silk, gold, silver, or black metal.

**Albatross Cloth.**—A soft fine bunting; it is known also as "Satin Moss," "Llama Croisé," "Vienna" (the stoutest make), "Snowflake" (which is flecked), "Antique Cloth," &c., 25 inches in width.

**Albert Crape.**—A variety of crape composed of a union of silk and cotton; that called Victoria Crape being of cotton only. The widths of all descriptions of crape run from 32 inches to 1 yard. *See* CRAPE.

**Alençon Bar.**—A needlepoint bar, chiefly used for filling up irregular spaces in modern point lace. It is made with a twisted thread, passed backwards and for-



FIG. 1. ALENÇON BAR.

wards over the space to be covered as a herringbone. This thread is either corded or buttonholed, as shown in illustration (Fig. 1.)



**Alençon Grounds.**—These grounds were first made with the *bride* and then with the *réseau*. Those of Argentan resembled them, except that Alençon excelled in the extreme fineness and regularity of its *réseau* grounds, while Argentan was justly considered superior in its *grande bride*. The *bride* was the *plaiu bride*, and the *bride picotée* or *bride ornées* (which see). The *grande bride* was formed of a six-sided mesh covered with buttonhole. The *réseau* was worked after the pattern, and served to join it. It was worked all one way with a kind of knotted stitch, the worker commencing always on the same side, and placing her needle between each stitch of the row just formed. Sometimes the plain ground was formed with a thread thrown across, and others intersecting it. The Alençon grounds are of the same hexagonal shaped mesh as the Brussels, but the Argentan are coarser. The *ecaille de poisson* ground is found in both laces. It is a *réseau* ground very much resembling the overlapping scales of a fish.

edict he established a small school of 200 workmen for the purpose of producing *point de Venise* in France, and thus directing into French hands the money that was spent in foreign countries. The old *point coupé* workers at first rebelled against the monopoly of Colbert, but the lace was ordered to be worn at court, and soon became fashionable, as much on account of its intrinsic beauty as for royal favour. Enormous quantities were sold, and it was sent to Russia, Poland, and England, and even to Venice. At this period Alençon was but a copy of Venetian and Spanish *point*, the patterns were the same, and the stitch confined to the buttonhole; the grounds were the *bride* and the *bride ornée*, the flowers in relief, and trimmed with picots and *fleurs volantes*. In 1678 a slight change appeared in the lace, the ground was dispensed with, and the patterns so formed that they connected themselves together with long stems and small branching sprays, but still in high relief, and chiefly made with buttonhole

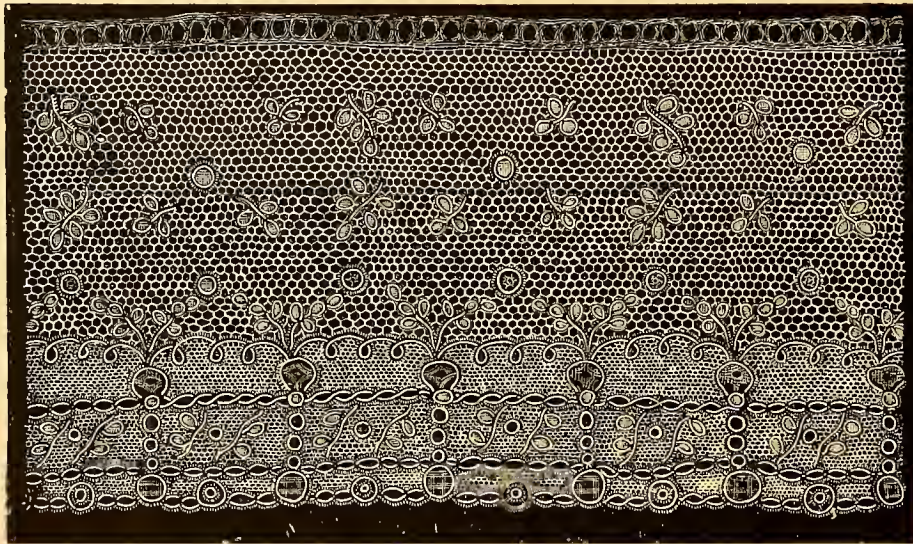


FIG. 2. ALENÇON POINT—EIGHTEENTH CENTURY.

**Alençon Point.**—This beautiful French lace is one of the glories of that nation. It is, with the exception of Argentan, which is allied to it, the only needle point executed in France. It was known in England as *point à l'aiguille* for many generations, while from the date of its manufacture in France, 1665 to 1720, it was there called *point de France*. The chief seat of its manufacture at the present time is at Bayeux, but in olden times the making of the lace did not extend beyond a few miles round Alençon, and yet gave employment to from 8000 to 9000 hands, chiefly women and children, but old wen also worked. The town of Alençon, before the time of Colbert, made the lace called *point coupé*, and when that energetic minister conceived the idea of establishing a Venetian school of lace in France, he fixed upon his chateau of Lonray, close to Alençon, as its seat. The enormous sums spent by the nation in the purchase of Venetian and Spanish points induced Colbert to take this step, and obtaining a royal

stitch. During the reign of Louis XIV. Alençon was made of these two descriptions, but after his death and that of Colbert's a great change was introduced. The ground was made with a mesh called *réseau*, and the pattern filled up with numerous open stitches, called *jours* or *modes*. In the first part of the eighteenth century this *réseau* was made of various sizes and thicknesses, and the pattern flowing and undulating, latterly the lace patterns partook of the bizarre rage, and were stiff and formal, and they then again changed to the *réseau*, being sewn with small dots or sprays, and the pattern worked as a solid border (see Fig. 2). During the Revolution the manufactory at Alençon became almost extinct, but Napoleon I. assembled the old workers that remained, and gave a new impetus with magnificent orders, amongst them the *layette* for the King of Rome and the bed hangings of Marie Louise. With the abdication of Napoleon the trade again almost disappeared, but was revived by Napoleon III., and still exists, although



the greater part of its glory has departed. The vrai réseau ground, for which Alençon was so justly famous, is now rarely worked, and only for such orders as royal marriages, and the work confined to the pattern formed with needle and appliqué upon bobbin net. The use of Alençon during the reigns of Louis XIV. and XV. was universal, and it was then at the height of its fame. The prices given were enormous, and yet every article of attire was trimmed with it, and such large furniture as bed-

whence its name, *vilain*, by the workwomen, a corruption of vellum. Only minute parts of one pattern were placed upon one sheet of parchment, which was numbered, so that no error in the joining should occur. These pieces of parchment were pricked with little holes along the outlines of the design, and the outline followed with a doubled thread, called *fil de trace*, caught down to the parchment at regular intervals, as shown in Fig. 3. The groundwork was then made—the *bride*, as described; also the *réseau* or *ALENÇON*



FIG. 3. FIL DE TRACE—WORKING LACE.

hangings and vallances to cover baths composed of it. The lace hangings of the bed at the baptism of the Duke of York, 1763, cost £3783, and a single toilette 6801 livres. When we consider the time that Alençon took to make, and the number of hands it passed through, these prices are not surprising; and we must also take into account that the fine Lille thread of which it was composed cost 1800 livres the lb. The lace was made as follows: The patterns were drawn upon copper, and printed off on to parchment—

GROUND (which *see*), and the modes added. In the oldest specimens of this lace these modes were all buttonholed, in the more modern they were remarkable for their lightness and beauty, the Alençon workwomen excelling all other lace makers in these fancy stitches. The *cordonnnet*, or outer edge, of the lace was always thick, and had horse-hair introduced into it. This rendered the lace firm and durable, but had a heavy look, and gave the idea of considering Alençon as a winter lace. It also caused the cor-





FIG. 4. ALOE THREAD EMBROIDERY.

donnet to shrink when cleaned. The footing and picots were added after the piece of pattern was joined to the whole design. When the pattern was so far completed it was unpicked from the parchment, and joined by the cleverest workwomen. The lines of the joins were made to follow the pattern as far as possible, and formed part of it. The finish to the lace was given by polishing all the parts in relief with the *aficot*, and adding the picots and footing. Each workwoman took a separate portion of these protracted processes, and were called by the following names: *Picqueuse*, or *prickers*; *traceuse*, or *outliners*; *réseuse* and *fondeuse*, *ground makers*; *remplisseuse*, the *flat pattern workers*; *brodeuse*, *raised pattern makers*; *modeuse*, the ones who worked the *fillings*; *assembleuse*, the *joiners*; *mignonneuse*, those who added the *footings*; *picoteuse*, the *picots*; while the *toucheuse*, *brideuse*, *boucleuse*, *gazeuse* helped the *joiners*. The *Alençon lace* now made is not passed through so many hands, but is executed by one person, and the pieces joined together or *appliqué* on to machine net. Two *flounces* made at *Mons. Lefébure*, at *Bayeux*, and exhibited in 1867, are one of the finest examples of modern work. They cost £3400, and engaged forty women for seven years in their making. The ground is the *vrai réseau*, hence the time spent over them. The price of the *Alençon*, upon machine net ground, now is about 6s. 6d. the yard, width 2in. to 2½in. In the report of the commissioners at the Great Exhibition, *Alençon* is classed fifth, *Brussels*, *Mechlin*, *Valenciennes*, and *Lille* being ranked above it. At the same exhibition a new kind of *Alençon* was exhibited, which was made and patented by a *Madame Hubert*. It consisted of flowers and fruit made with the needle, and so much in relief as to approach in form and outline to the natural ones; in fact, perfect imitations of Nature without the colour.

**Algerian Lace.**—A gimp lace made of gold and silver threads. See GREEK LACES.

**Algerian Stripe.**—A mixed cream-coloured material, so called because made in imitation of the peculiar Moorish cloth, manufactured in alternate stripes of rough knotted cotton web, and one of a delicate gauze-like character, composed of silk. It is employed for the making of women's *burnouses*, in imitation of those worn by the Arabs. It used to be produced in scarlet and cream-white, as well as in the latter only. The price varies from 6s. 6d. to 10s. 6d.; the width, 52 inches.

**Algerian Work.**—See ARABIAN EMBROIDERY.

**Allah Haik.**—The original Moorish striped material, a mixture of gauze and cotton, unbleached, and of a cream-white, made in stripes of silk gauze and cotton in equal widths, the former plain, the latter rough, with a knotted nap on the right side. It is employed for *turbans*, and measures about a yard wide. An imitation is made in England and elsewhere, of not quite so rough a make, which is much employed in making *burnouses*. The threads running the long way of the material are the knotted ones, and are much coarser than those running across them, which are but sufficiently strong to keep them together.

**Alloa Wheeling.**—A Scotch yarn, made in the town of that name. It is to be had in black, drab, grey, and



white, as well as in heather shades, and is employed for knitting men's thick riding gloves. The price in England varies from 3s. to 4s. per lb., but the fluctuations in the market must be allowed for in the purchase of these goods.

**Aloe Thread Embroidery.**—The peasants of Abbis-sola and the nuns of Oldivales were accustomed to make lace from the fibres of the aloe, and recently an embroidery with aloe threads, instead of silk, has been introduced into England. The colour of the thread is a pale straw, but apart from the novelty of the material has little to recommend it, although it is believed to retain its colour better than silk. The work can be executed in satiu

called alpacas, fancy alpacas, lustres, silk warp, alpaca lustres, twilled alpaca mixtures, alpaca and mohair linings, and umbrella and parasol cloth. What are mostly sold as alpacas now are really a fine make of Orleans cloth, which is a mixture of wool and cotton, dyed in all colours, and varying from 24 to 36 inches in width; but the first quality of real alpaca runs from 30 to 36 and up to 54 inches. Nearly all the wool is worked up at Bradford, and the several varieties are most commonly to be had in black, white, and grey. In its natural state it is black, white or brown, yet from these an almost endless variety is produced. The pure vigogne measures 48 inches in width.



FIG. 5. ALPHABET IN EMBROIDERY.

stitch, and the thread is generally laid over a padding of wool to raise it from the foundation of silk or serge material, as shown in Fig. 4.

**Alpaca Cloth.**—This name is derived from the original Spanish, denoting a species of llama or Peruvian goat, the *Vicuna* or *Vigonia*, producing the most expensive quality of hair. These animals are of the tribe *Camelina*, and are the camels of South America. The hair is fine, woolly, and longer and finer than that of the Cashmere goat. The manufacture of it into textiles was introduced into England by Sir Titus Salt. The wool is mixed with silk or cotton, producing a thin and durable cloth of various degrees of fineness, suitable for wearing apparel for men and women, as well as for other purposes. The chief amongst the varieties of cloth made of the wool are

**Alpaca Yarn.**—A very valuable description of yarn, and much superior to the ordinary qualities of sheep's wool. In its natural state it is black, white, or brown, but a great variety of shades are produced from the three colours. It is spun so finely that the thread may be used either alone or in combination with silk or cashmere in the manufacture of fabrics of the lightest description. The seat of the English trade is at Bradford.

**Alphabet.**—The word alphabet is derived from Alpha and Beta, the first and second letters in the Greek language. The embroidery of letters entered largely into the instruction given in needlework in ancient days, no girl being considered a proficient in the art until she could work in cross stitch all the letters of the alphabet upon a sampler. In modern times this proficiency is not so



much required, as linen marking is done with ink, but ornamental alphabets are still used for initials on pocket handkerchiefs, the centres of silk cushions, and the corners of saddle cloths and coloured table cloths. The designs for these letters are taken from well known characters, such as Gothic, Roman, Renaissance or Cuneiform, the preference being given to those that are clear in form, however much ornamented. The patterns are either traced upon stiff paper and laid under such materials as allow of the lines showing through, or are ironed off, or traced upon thick stuffs. The letters look better placed across the material than straight. They are embroidered with lace thread, embroidery cotton, all the various silks, flosses, gold and silver thread, or with human hair. The stitches employed are satin, feather, overcast, and rope for solid thick materials, while such as point de pois, point Russe, point d'or, are added to the first mentioned, for cambrics, Japanese silks, and other light foundations. The illustrations (Fig. 5) show both capitals and small letters of an alphabet chiefly used for embroidery, and are worked in satin stitch, point de pois and herringbone. The dark lines of the illustrations are either cut out and buttonholed, or indicate the parts of the letters that are padded and raised above the rest and afterwards herringboned over. The Irish peasantry are celebrated for their skill in embroidering letters upon handkerchief corners, and French ladies display much taste in working with silk upon silk table cloths and cushions. English ladies use alphabets more for initials upon saddle cloths, rugs, and cambric.

**American Cloth.**—A stouter material than the French *Toile cirée*. It is an enamelled oil-cloth much employed in needlework for travelling and toilet "necessaries," "housewives," and numerous other useful articles. It possesses much elasticity, and is sold in black, sky-blue, white, and green, silver and gold, by the yard. It is a yard and a half in width, and is enamelled on one side only.

**American Patchwork.**—A work well known in Canada under the name of "Loghouse Quilting," but only lately introduced into England. It is a variety of patchwork into which strips of coloured ribbon are introduced. The pieces forming the design are not separately sewn to each other as in ordinary patchwork, but a five-inch foundation square of calico is provided, in the centre of which a small one, an inch and a quarter square, of piece silk or satin, is tacked. Round this narrow ribbon is run, four rows being required to fill up the foundation square. This narrow ribbon is selected of different shades and colours, and is so arranged that on two sides of the centre square it is of a light shade, on the other two dark (managed by only taking each shade of ribbon half round the centre square). Several of these large five-inch squares are formed, and they are then sewn together like ordinary patchwork pieces and made up, so that the light side of one square is next the light side of the next square, and the dark next the dark, giving the look of alternate squares of light and dark colour. The effect of this work depends upon the judicious selection of the narrow ribbon as to its shades of colour and their contrasts with each other. The centre

squares of piece silk should always be of a dark shade, but not black.



FIG. 6. AMERICAN PATCHWORK.

**Andalusian Wool.**—This is also called Victoria Wool, and is a fine soft warm make of woollen thread or yarn, employed for knitting a superior description of stockings and socks. It is the same wool as the Shetland, but is thicker, being spun with four threads instead of two. It is to be had in all colours as well as white and black, and also ingrain; the price in Great Britain varies from 6s. 6d. to 8s. 6d. the lb.

**Angleterre Bars.**—These are used in modern point lace. Fill in the space between the braids with crossed threads, and at every junction make a round, as shown in illustration (Fig. 7). To form these rounds, run the thread along one of the horizontal lines until it comes to one of the upright cross lines, twist the thread over and under the two lines alternately until a sufficiently hand-

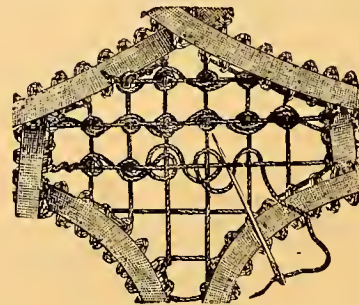


FIG. 7. ANGLETERRE BARS.

some round is formed, then carry it along the horizontal line until another upright cross line is gained, and repeat.

**Angleterre Edge.**—A needle point edging to braid or cordonnet, and made with one line of point de Brussels loops. To secure these loops, give each a back stitch as made. Identical with POINT D'ANGLETERRE EDGING.



**Anglo-Saxon Embroidery.**—The earliest English embroidery known, consisting of patterns in outline, worked either with gold thread, silk, or beads, and used for borders to garments. The outlines were generally laid upon the surface of the material, and caught down as in



FIG. 8. ANGLO-SAXON EMBROIDERY.

couching, while any fillings were of an open description, as shown in illustration (Fig. 8), which is a modern imitation. This embroidery must not be confounded with the celebrated *Opus Anglicanum* of a later date, or with the embroidery upon muslin with untwisted thread.

**Angora Cashmere, or Angora Cloth.**—Names employed in the trade to denote a certain cloth made in imitation of the camels' hair cloth; said to be made of the long white hair of the Angora goat of Asiatic Turkey, which rivals that of Cashmere. This cloth is of a light quality, and the widths run to 27, 48, and 54 inches.

**Angora Cloth.**—A pretty diaper-woven cotton cloth, with a fine rough face, somewhat resembling the character of shagreen. It is of a cream colour, is 54 inches in width, and is employed for embroidery.

**Angora Mendings.**—So called from a semblance in quality to that of the wool of the Angora goat. This yarn is composed of a mixture of wool and cotton, and may be had in many shades and tints of colour. They are sold

on cards and reels, and also in skeins, and are designed for darning merino and woollen stockings.

**Angora Cat Fur.**—This fur is remarkable for its length and beauty, and is of a very light shade of grey, or white. The hair of the tail measures about five inches in length. A large trade is carried on in these skins.

**Angora Goat Fur.**—Otherwise called *Angona* and *Angola*. This fur comes from Asiatic Turkey, and the goat is called after a city of that name in the neighbourhood of which it abounds. The size of the skin measures 27 inches by 36 inches, and is valued at from 18s. to 35s. It is employed for jackets, hats, and trimmings.

**Angora Wool.**—This wool is supplied by the goat after which it is named, grows long, is silky in appearance, and is employed in the making of shawls, braids, lace, and for other decorative purposes, besides dress materials of various makes. The Angora wool is also called mohair, and is now being extensively produced in California, as well as in the east.

**Antwerp Edge.**—A needle point edging to braid or cordonnet, and made with a line of open buttonhole. The variety of this edging consists of a knot being formed in



FIG. 9. ANTWERP EDGE.

the lower part of the stitch by passing the thread over, under, and through the buttonhole loop as illustrated. It is identical with *POINT DE BRUXELLES* edge.

**Antwerp Lace.**—A manufactory was founded at Antwerp for the making of pillow lace in the seventeenth century, and the lace made was, with that of Mechlin, indifferently known as Flanders lace. Savary mentions that lace was made there of two kinds, one without ground and the other with patterns attached with brides; but the *réseau* ground was also made, and Antwerp lace had the effect of embroidery given to it, as that of Mechlin, by the plait thread that outlined the design. The Antwerp lace was larger as to design, and was chiefly exported into Spain; and, when the market for it ceased there, it would have quite decayed had it not been for the lace shown in Fig. 10, which was used so much by the peasants as to buoy up the production for some time. This pattern is called *Potten Kant*, and is the sole remnant of a design once worked in lace, representing the *Annunciation*. The angel, the Virgin Mary, and the lilies were gradually omitted, until nothing but the vase for holding the flowers was worked. Antwerp at present produces Brussels lace. (See illustration on following page).

**Antwerp Lace.**—A needle point edging identical with *ESCALIER LACE*, which *see*.

**Appliqué.**—A French term, signifying the sewing of one textile over another. This work was anciently known as *Opus Consutum* or cut work, *Passementerie* and *Di Com-*



*nesso*. Of these names the first is the most ancient, but as it is also used to denote some of the early laces it has been succeeded by *Appliqué*, which is derived from the Latin *applicare*, to join or attach, and the French *appliquer*, to put on. The *Di Comnesso* is a name given to the work by Vasari, who claims the invention of it for Sandro Botticelli, a Florentine, but as some appliqué is still in existence that dates back before Botticelli's birth, this is incorrect, and the origin of it is lost in antiquity. It was, however, most practised from the thirteenth to the seventeenth centuries, and numerous specimens of the early times are still extant. The work was known in India and Persia, and probably invented there; the Italians, Germans, and French used it largely for household decorations, the English more for altar cloths and vestments. The word *appliqué* has a wide meaning, and many varieties of needlework come under its designation. Being originally

are the best known old examples. It is not unusual to find amongst mediæval woven materials space left open when weaving into which figures of saints and other devices were inserted by the method known as inlaid appliqué and finished with fine needle stitching either in *Opus Plumarium* or feather stitch, or *Opus Anglicanum*, English stitch. At other times the fine linen or canvas inserted for the faces and hands only of figures would be simply painted. Appliqué is divided into *Inlaid* and *Oulaid*, and from these heads spring many adaptations of the work, the best known being gold embroidery, used in ecclesiastical work, appliqué proper used for all ordinary purposes, *broderie perse* or appliqué with cretonne and appliqué upon muslin and net. *Inlaid appliqué* has more the effect of woven brocade of various colours, than of needlework unless used as described above for letting in needlework into loom-made materials. It is made by carefully designing the pattern upon a

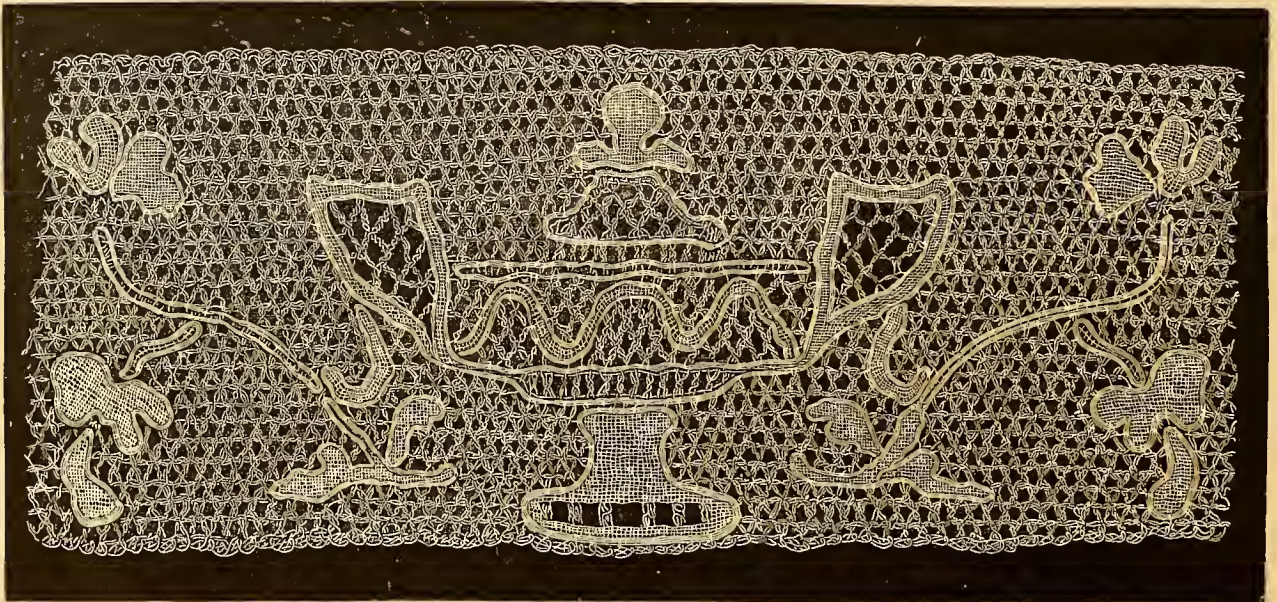


FIG. 10. ANTWERP LACE--POTIEN KANT.

introduced as an imitation of the earlier and more laborious raised embroidery, it embraces every description of work that is cut or stamped out or embroidered, and then laid upon another material. It is therefore possible to appliqué in almost every known material, as in feathers, skins of animals, gold and silver, mother o' pearl, and other foreign substances, the motive being to produce effect with varied and bold materials and without the labour of close embroidery. The best English modern example of the materials that may be artistically appliqué together was exhibited in the Paris Exhibition in the Prince of Wales's Pavilion, and consisted of a series of Chinese fowling scenes, in which the human figures were clothed in silk and velvet, the animals in their own furs, and the birds in their own feathers. The *Baldachino* of Orsanmichele, worked in the fourteenth century, the *Banner of Strasburg*, worked in the fourteenth century, destroyed in 1870, and the *Blazonment of Cleves*

foundation material and cutting away from that the various flowers or *motifs* that make up the pattern. These pieces are replaced by others of different colour and textures, accurately cut so as to fit into the places left vacant by the removal of the solid material, and laid in without any margin or selvedge overlapping either front or back. They are then stitched into position, and the threads and joints concealed by being overlaid with a line of gold cord, narrow ribbon, or floss silk. Great nicety is required in the cutting out and fitting into place of the various pieces and sewing them down. The materials used in inlaid appliqué should match as to substance, or a thinner one be backed with linen when used with a thicker, otherwise the finished work will strain and wrinkle. *Inlaid appliqué* was much used in Italy during the eleventh century, and specimens of it can be seen at South Kensington; it is also used in Indian embroideries and Cash-



mere shawls, but it is not much worked by modern ladies. Onlaid appliqué is the true appliqué, and is divided into two descriptions of needlework—one where the solid pieces of stuff are laid down upon the material and secured with a cord stitched round them, and the other where materials of various kinds are laid down and enriched with many stitches and with gold embroideries. True appliqué is formed by laying upon a rich foundation small pieces of materials, varied in shade, colour, and texture, and so arranged that a blended and coloured design is formed without the intervention of complicated needle stitches. The stuffs most suitable for the foundation are, velvets, cloths, plush, cloth of gold and silver, for applying satin, silk, plush, cloth of gold and silver, satin sheeting and velvet. Velvet and plush only make good foundations when gold embroidery is laid upon them, as they are too thick for lighter weights, but they are admirable for applying gold and silver cloth upon, and are handsome for either, but the cost precludes their being used with free-

match the foundation colour; they should never contrast with the work, or be rendered obtrusive by their colouring, but they should enrich by their beauty and depth of tone. Much of the beauty of appliqué depends upon its design, but combination of colour is an important item in its success. Badly designed patterns are generally coloured with the aim of attracting attention by the brilliancy produced by contrasts between material and applied work, but such is not true art, and is never used by good designers, except when bold effects are to be produced, and large spaces covered; the brilliancy of the colouring is then lost in its breadth and richness. Smaller sized work should be restful in tone and harmonious in colour, while all violent contrasts should be avoided. Shades of the same colour, but of different materials, have a pleasing effect, and ancient work presents many examples of this variety of material and sameness of colour, and the result is always handsome; but ancient work consisted chiefly in the amalgamation of two colours, and derived its

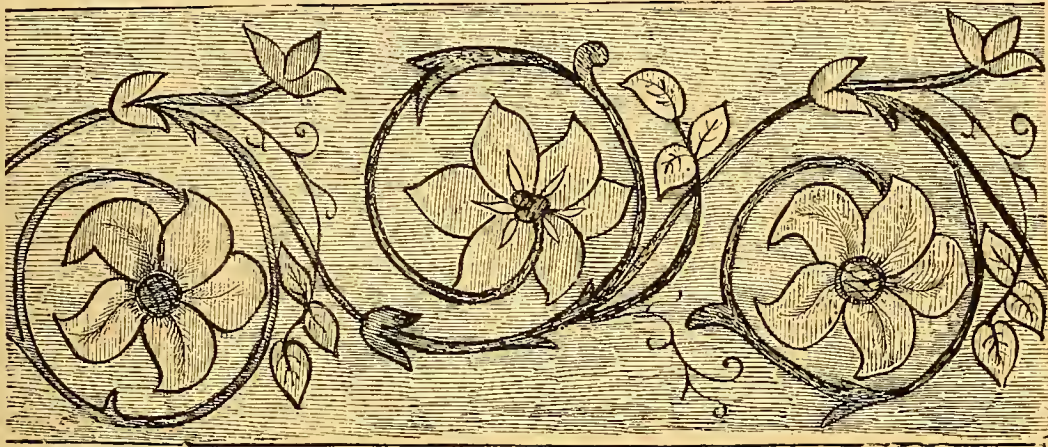


FIG. 11. APPLIQUÉ UPON SATIN.

dom. Velvet, plush, satin and silk are therefore the materials chiefly employed for applying, the aim of this work being to lay one handsome material upon another as though it were a raised portion of the same. It is necessary that they should lay on each other without a wrinkle, therefore, the materials to be applied to the foundation must be first backed (see BACKING). The pieces being ready, their background or foundation is stretched in a frame, and the outline of the pattern traced upon it by means of the tracing and blue carbonised papers. The various applied pieces are laid in position one at a time, and secured by being sewn down round their edges. These sewn edges are concealed by a handsome gold or silk cord being laid over them, and caught down tight by a stitch brought from the back of the material and returned to the back. These fastening stitches are often made of a silk of a different colour to the cord they catch down and should be put down with great regularity and neatness. The cords also are laid on single or double; if double, their colours are of the two most prominent shades of the work, if single, they generally

effect from the difference of material used for grounding, and the applied. Numerous shades of colour and various tints are more the result of the revived appliqué than strictly old work, but as long as these arrangements in colour are formed of soft harmonious tones they are an advancement of the work. In our illustration, Fig. 11, we give some appliqué one-third its original size. The pattern represents a scroll, the centre of which is filled by a flower showing its back and front alternately, a deep peacock blue plush or satin for background, or dark red-brown, pale blue for the turned-over flower, and citron coloured petals, with orange centre, for the fully opened one. Tendrils and stem being too delicate for applied work, should be done in crewel stitch in brown shades, leaves appliqué in green, and the veining of the flowers and leaves in satin stitch. A less elaborate appliqué is made with fine *écru* linen laid upon satin sheeting or silk grounds. This kind is generally continuous as to design, and the *écru* linen can be cut out and applied to the ground as one piece. The linen is strong enough to



need no backing, and the groundwork only requires to be stretched in a frame while the two materials are stitched to each other. The *écru* linen is not pasted, but stitched to the foundation, and the stitches concealed by feathers or buttonhole-wide apart stitches worked over them. Of this kind is illustration Fig. 12. The *écru* oranges are worked round with a sober orange-tinted filoselle, the flowers in cream colour, and the leaves in pale green, the stalk in brown, while the veinings are done in satin stitch with pale green. Deep brown-red is the best foundation colour. In

the same. In *truc appliqué* plain self-coloured stuffs are amalgamated, and the effect obtained by the variety and beauty of these tints; in *broderie perse* the applied pieces are shaded and coloured pieces of chintz or cretonne, representing flowers, foliage, birds, and animals in their natural colours. These require no backing, and are simply pasted upon a coloured foundation and caught down with a feather or open buttonhole stitch. *Broderie perse* was practised 200 years ago, and then fell into disuse. It is capable of much improvement from the patterns ordinarily

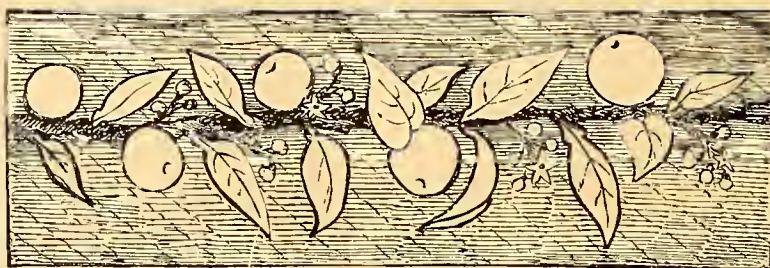


FIG. 12. ÉCRU APPLIQUÉ.

illustration, Fig. 13, we have another design suitable for velvet application. The animals and scrolls are cut out in brown velvet and laid upon golden-coloured satin or sheeting, and their edges secured either with feather stitch or a plain gold cord of purse silk; the same design can be cut out of *écru* linen and laid upon an art blue background. The feather stitching must then be in the same tinted blue silk. When the appliqué materials are laid down of various shades and enriched with silk floss and gold threads, the stitches used are chiefly feather, long, basket, cushion, tent,

and though, by reason of its attempting to imitate round objects in nature, it can never attain an art value, still, it could be made a more harmonious decoration than it is at present. The faults of ordinary cretonne and chintz work are too great a contrast between background and design as to colours, and too lavish a use of brilliant flowers or birds in the pattern. The worker should bear in mind that the setting of one or two brilliant colours among several subdued ones will produce a much better effect than the crowding together of a number of equally bright

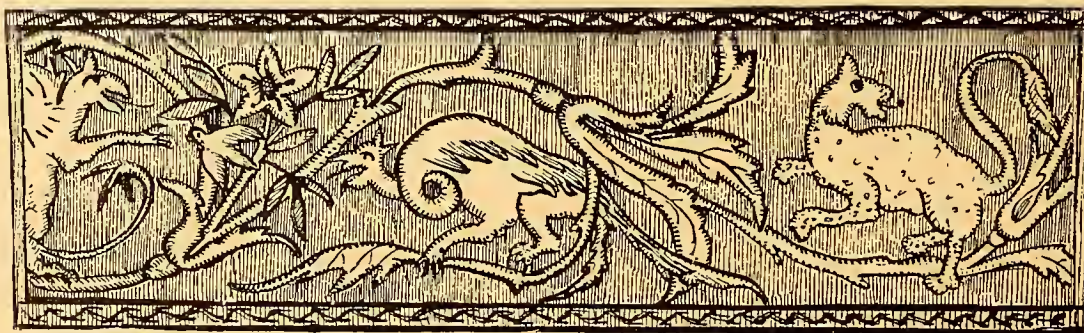


FIG. 13. VELVET APPLIQUÉ.

and all the various couchings. Being worked as embroideries of gold and silver, and chiefly used for church purposes, the description of the latter will apply to this kind of appliqué in the manner of design, colouring, and execution. See EMBROIDERY.

**Appliqué, Broderie Perse.**—A modern work, founded upon ancient and true appliqué, but differing from it in the nature of the materials used and the labour bestowed; but the word appliqué is common to both, as the essentials of the work, that of laying one material upon another, are

shades. Much will depend upon the selection of flowers, &c. The best come from old pieces of chintz manufactured before the days of aniline dyes; their shades mix together without offence, and their outlines are generally clear and decided. When not procurable, select bold single modern chintz or cretonne flowers of quiet tone and conventional design. Avoid bright colours, and choose citron, lemon, red, red-browns, lavenders, and cream-whites. Sunflowers, tulips, hollyhocks, crown imperials, foxgloves, chrysanthemums, peonies, sweet peas, anemones, thistles, are all good



flowers. Palm leaves or Virginia creeper leaves make good designs alone, but should not be amalgamated, and ferns should not be used at all. Only one to three different kinds of flowers should be grouped together. Backgrounds for broderie perse can be of any material but velvet, and should match the darker tints of the flowers applied to them. Black and white should never be used, being too crude and too great a contrast. If dark backgrounds are wished, invisible green, deep peacock blue, garnet brown, will give all the depth of black without its harshness; and if light, lemon and cream-whites will tone better than pure white. Sunflowers should be applied upon brown-red, red hollyhocks upon deep red, peonies upon deep maroon. Before commencing to work cut out the flowers and leaves that make the design, and group them upon a sheet of white paper, run a pencil round their outlines, and disturb them

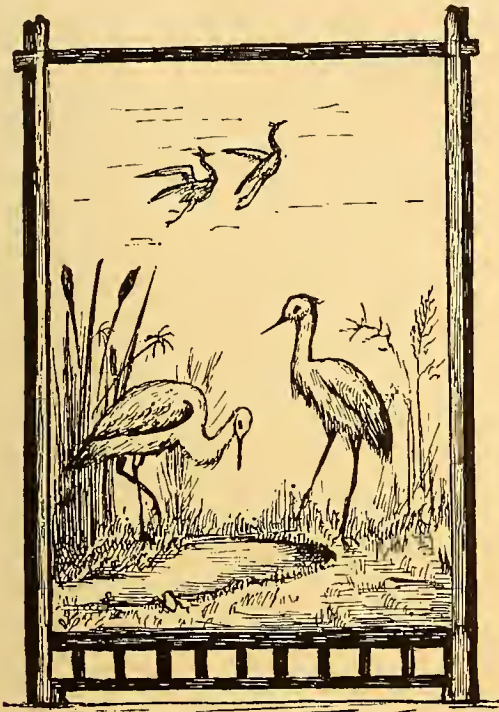


FIG. 14. APPLIQUÉ, BRODERIE PERSE.

only when they are required. Stretch your background upon a frame or clothes horse, and paste the chintz flowers into position upon it. The outline of the design could be transferred to the material with the aid of a carbonised tracing paper, if required. When the pasting is finished and dry take the work out of the frame and buttonhole loosely all round the leaves and flowers. Make this buttonholing as little visible as possible, and let the colours used for the filoselle or cotton match the medium tint of the flower or leaf you are securing. Feather stitch can be used instead of buttonhole. The veinings of the leaves and flowers can be enriched with satin stitch, and sometimes this enrichment is worked so as to cover the larger part of the chintz, but the character of the work is much altered by so doing, and the filoselle enrichments make brighter what is already sufficiently prominent. The illustration

(Fig. 14) is a design for broderie perse of storks and water plants. The storks are cut out from cretonne materials and lightly buttonholed round, and the bulrushes and flags are treated in the same manner. Crewel stitch and long stitch are used to form grasses and other portions of the design that are too minute to be appliqué, and the chief high lights and greatest depths in the plumage of the birds are enriched with filoselle.

**Appliqué, Broderie Suisse.**—This is a modern variety of appliqué, and consists of white cambric or muslin laid upon satin or silk backgrounds. Muslin or cambric is first embroidered with chain stitch in a pattern, and is then cut out and laid upon a coloured background, to which it is affixed with an open buttonhole or feather stitch worked in coloured filoselles. The veinings of the sprigs in the white embroidery, and any prominent parts in that work, are filled and ornamented with fancy embroidery stitches, such as herringbone, satin, tête de bœuf, at the worker's discretion. These fancy stitches are worked in coloured filoselles.

**Appliqué Lace.**—Much of real lace now being made is in two parts, the sprigs separate from the ground, it is therefore necessary to learn the method of joining them together. In joining no difference is made between foundation formed on the pillow or by machinery. The sprigs of lace being ready, a rough outline of the design is drawn upon paper, whose size should be the width and breadth of the lace when finished. Upon this outline the sprigs are loosely tacked, right side downwards. The tacking should only be strong enough to prevent the sprigs turning up their edges before the net is laid on them. The net, cut lengthways of the material, is laid over the sprigs and tacked down to the paper, being evenly laid, and not allowed in any part to drag or pucker. Sew the sprigs to this net with fine thread firmly and thoroughly, overcasting, and not running. Cut away the net from under solid parts of the lace, overcasting all the raw edges so made. All light fancy stitches in the lace require the net cut from under them, while outer edges or borders require a double overcasting, as at those places there is more likelihood of the net tearing than in the body of the work. The lace must be unpicked from the paper with care, the net foundation being neither cut nor dragged. It is then ironed on the wrong side, a piece of tissue paper being placed between it and the iron. After ironing, any raised part of the sprigs, such as fleurs volantes, should be pulled up with the small ivory hook used for that purpose in lace making.

**Appliqué upon Net.**—The manner of joining together two thin materials differs somewhat from that employed upon solid foundations, and forms a separate branch of fancy work. To appliqué with net, muslin, or cambric was a favourite work in England during the latter part of the last century and the first years of the present, and the work so made was largely used in the place of lace, the foreign laces of that period being subject to a duty so heavy as to render them only within the reach of the wealthy. The embroidery is partly an imitation of Indian work and partly of lace; it is durable, gives scope for individual taste, has a soft and pleasing effect, and is again finding favour



among fancy workers. The materials used are book or mull muslin or cambric, best Brussels net, and white embroidery cotton. In olden times the foundation was generally muslin, and the net applied or let in, but the reverse plan, though not so durable, has a more lacy appearance. The pattern, when muslin is the foundation, is traced upon the muslin; when net, upon oiled paper. Both require to be strengthened with a brown paper back. The net is tacked to the muslin, or *vice versa*, and both materials are run together wherever the design indicates. This running must be carefully done, and the threads passed well through the materials. The net is then cut away wherever it is not run to the muslin, and in any centres of flowers that

as foundation, as that must only be cut in a few places. These stitches are darned into the net, and various tendrils and sprays made by running lines about the net and overcasting them. Detached dots worked on the net increase its value. The edge should be a narrow straight buttonhole, with a bought lace edging as a finish. Another variety of cambric on net is, after the cambric is sewn down, to put a line of chain stitch in coloured silks round it, instead of buttonhole, and to work with the coloured silk instead of the embroidery cotton. The illustration (Fig. 15) is of fine cambric applied upon net. The cambric is surrounded with the very finest buttonhole, or with chain stitch, and both net and cambric are cut away in

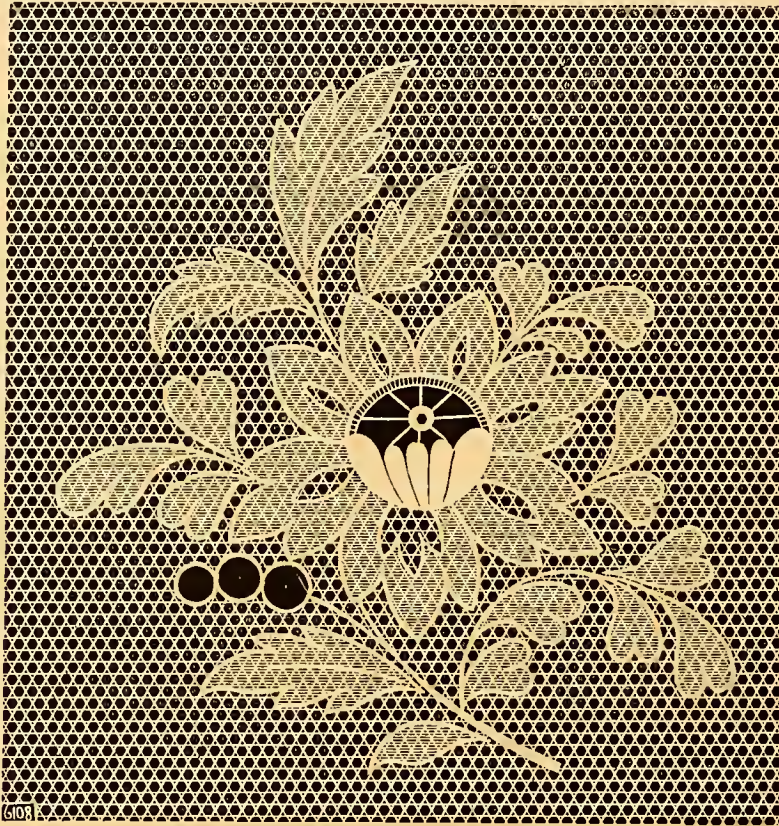


FIG. 15. APPLIQUÉ UPON NET.

are to be filled with wheels, the wheels made. Then the whole design is buttonholed, and the edge scalloped and buttonholed, with picots added to enrich it. The pattern is finally untacked from the brown paper, and the muslin foundation cut away from under the net wherever the net has been left, and both materials cut away from under the wheels. When the net is the foundation and the cambric applied a lace thread should be run all around the cambric outlines and caught down with a finer thread firmly sewn, so that the cambric may not fray when cut away. The buttonholing should be of the lightest, but close, and lace stitches introduced in many parts of the design, but with the net always

two places, the one filled in with a wheel, and forming the centre of the flower, and the other left entirely open. The thick filled in part next the wheel is made of satin stitch and gives solidity to the work.

**Apprêt.**—A French term, used to signify the stiffening or duping employed in the finish of calicoes and other textiles. It is equally used to describe any finish to a head-dress.

**Arabesque Designs.**—Patterns in the style of the Arabian flat wall decorations, which originated in Egypt, where the hieroglyphics were made a decoration for their monuments and other buildings. Subsequently the idea was carried out by the Saracens, Moors, and Arabs, by whom



it was introduced into Spain; and during the wars in Spain in Louis XIV.'s time it was adopted by the French, who gave the style the name Arabesque. Appliqué lace work is often executed in designs of this character.

**Arabian Embroidery.**—A work executed from time immemorial by the Arab women, and after the conquest of Algeria by the French known as *Ouvroir Mussulman*. It was brought prominently to European notice some forty years ago, when, for the purpose of relieving the destitute Algerian needlewomen, Madame Lucie, of Algiers, founded a school in that place, and reproduced there, from good Arabian patterns, this embroidery. The designs, like all *Mussulman* ones, are purely geometrical, are very elaborate, and are done with floss silk upon muslin or cloth. They are worked in a frame, and when the embroidery is upon

with gold and silver thread and floss silk upon velvet, satin, cashmere, or muslin, which has the peculiarity of presenting no wrong side, the pattern being equally good upon either. Like all oriental embroidery the work is distinguished for brilliancy of colouring, quaintness of design, and elaborate workmanship. Arabian embroidery and Algerian are of the same description.

**Areophane, or Arophané.**—A description of crape, but considerably thinner than the ordinary kind. It has been much used for bonnets, trimmings, and quillings, and also for ball dresses. It is made in most colours, and is cut, like crape, on the bias, width 27 inches. See *CRAPE*.

**Argentan Point.**—Although the date of the commencement of lace-making in Argentan is unknown, as its manufactory is mentioned in the Colbert Corre-

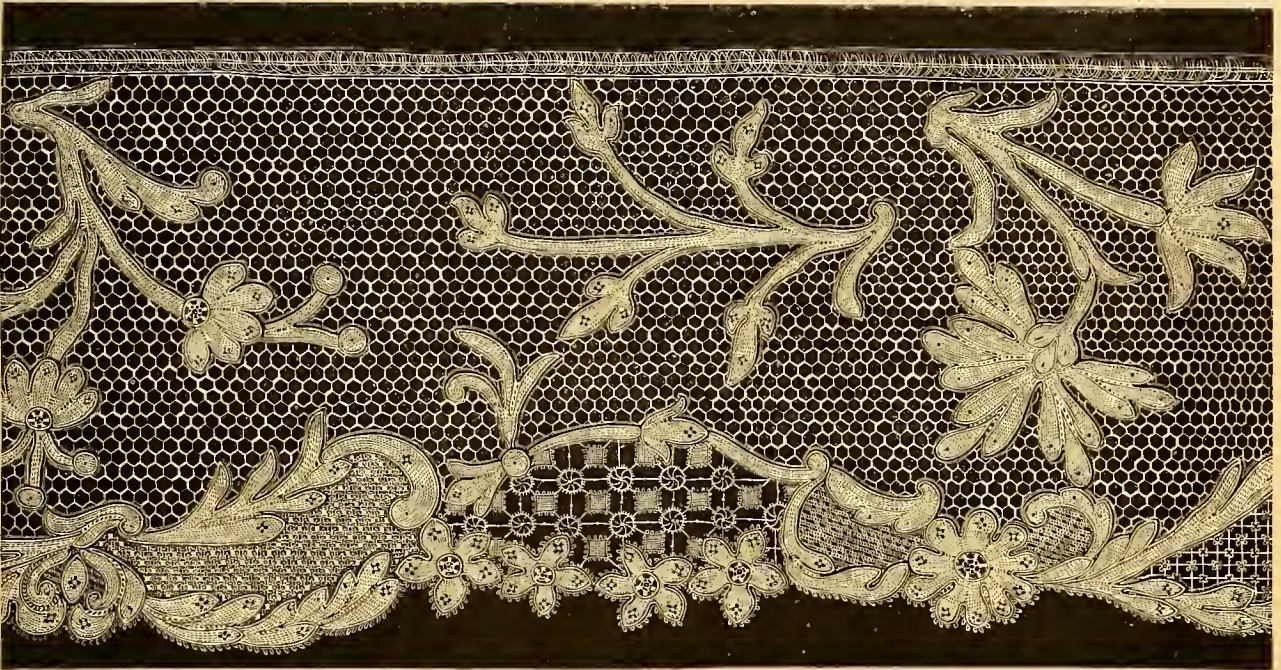


FIG. 13. ARGENTAN POINT.

muslin, only satin stitch is used; when executed upon cloth the design is traced upon the material, and all centres and fillings laid down with floss silk in a long satin stitch across the whole space, while over this foundation, wide apart, satin stitches in floss are taken at right angles to those first embroidered. These upper satin stitches are stitched or conched down to the material by securing threads that are taken right through the material, and this conching has to be executed with great precision and neatness. When the centres and thick parts are filled they are surrounded with chain-stitch outlines, and all stalks, tendrils, &c., are also done in chain stitch. The Arabian embroidery brought to England consists chiefly of the ornamental towels worn by Arab women on their heads when going to the baths, and these towels make excellent chair-backs. Besides this work there is another kind embroidered

with gold and silver thread and floss silk upon velvet, satin, cashmere, or muslin, which has the peculiarity of presenting no wrong side, the pattern being equally good upon either. Like all oriental embroidery the work is distinguished for brilliancy of colouring, quaintness of design, and elaborate workmanship. Arabian embroidery and Algerian are of the same description.

spondence, we may conclude it was established about the same time as that of Alençon, and probably by some workers from that town. No royal edict protected it until 1708, but the lace obtained a good market, and rivalled, in some ways, that produced at Alençon. The two laces are often confounded together, and frequently sold as of the same manufacture, but they differ in many points, though both are needlepoints, and the only needlepoints produced in France. The patterns of the Argentan lace (Fig. 16) are bolder than those of Alençon, and are in higher relief, the fillings are less fanciful and much thicker, retaining much of the close buttonhole of Venice point; but the great difference between the laces lies in their grounds, that called grand bride being almost essentially Argentan. It was made by first forming a six-sided mesh with the needle, and then covering it on all sides with buttonhole,



the effect of which was extremely bold, and which rendered the lace almost imperishable. This ground was also called *bride épingle*, and was marked out upon the parchment pattern, and pins put in upon every side to form the meshes exactly the same size throughout. Besides this grand *bride*, the *bride picotée* and the plain *bride* were made at Argentan, and from old patterns recently discovered at the same period. The art of making these *brides* grounds died out when the *réseau*, or net-patterned ground, took their place; but the lace flourished during the reigns of the Louis, and was only extinguished at the revolution, since which period efforts have been made to re-establish it, but without success, the peasantry having turned their attention to embroidery. In the old bills of lace Argentan is mentioned with Brussels and Alençon, and Madame du Barry, in 1772, gave 5740 francs for a set of it. At present it only exists as specimens, so much of it having been destroyed, and as it is no longer manufactured, its price is large, and only limited by the collector's eagerness. For grounds see *ALÉNÇON GROUNDS*.

**Argentella Point.**—A needle-made lace, of which but few specimens remain, and at one time considered to be of Genoese origin, but lately found to be a variety of Alençon. The beauty of this lace consists in a *réseau* ground resembling the *Mayflower*, the pattern worked like Alençon.

**Armazine, or Armozeen.**—The name is derived from the French *Armosin*. It is a strong make of thick plain black corded silk, a kind of taffeta, employed for scholastic gowns, and for hatbands and scarves at funerals. It is 24 inches in width. From the time of Queen Elizabeth to that of George III. it was used for women's dresses and men's waistcoats.

**Armorial Bearings.**—See *HERALDIC DEVICES*.

**Armure.**—This is a silk textile; plain, striped, ribbed, or with a small design. Sometimes it is made of wool and silk. There is also *Satin Armure* and *Armure Bosphore*, this latter being a reversible material. The width run from 22 to 24 inches. *Armure* is a French term applied to either silk or wool, signifying a small pattern.

**Armure Victoria.**—A new and exceedingly delicate textile, semi-transparent, and made of pure wool, designed for summer or evening dresses. It is manufactured in Paris, on special steam power looms, and has delicate patterns woven in the cloth, which is black, and without lustre, whence it has been given the name *Armure* by its French manufacturers. The width of this beautiful material is 44 inches, and the price varies from 5s. to 6s. 6d. a yard. It is especially suited for mourning.

**Arras.**—In the capital of Artois, in the French Netherlands, one of the first looms was set up for weaving tapestries, and hence the word Arras became a common term for tapestry, and was applied to needle-made and loom-made tapestries indiscriminately. It is mentioned in Shakespeare's *Hamlet*.

**Arras.**—A lace made at Arras of the same description as that made at Lille and Mirecourt, but generally known as Lille lace. The factory was established in the latter

part of the seventeenth century, and flourished until 1804. At present the lace made at Arras, though white and of good texture, cannot compete with that of Lille and Mirecourt, as the lace makers introduce no new designs, and are content with the simplest patterns. For illustration and description, see *LILLE LACE*.

**Arrasene.**—A kind of woollen, and likewise of silk chenille, employed for the purpose of embroidery. The wool is coarse, and the needle used has a large eye. Arrasene of both kinds is sold by the ounce. The centre cord of the arrasene is visible through the wool or silk covering.

**Arrasene Embroidery.**—A variation of *Chenille* embroidery and of recent invention. Materials: arrasene, either of wool or silk, large eyed needles, canvas, velvet, silk and serge; suitable for curtain borders, mantle borders, parasol covers, and other places where the pile of the arrasene is not injured by friction. When worked upon velvet or silk, the material requires stretching in a frame and the arrasene applied as in canvas work in tent stitch. The large eyed pointed needle is required to draw the arrasene backwards and forwards through the material without its twisting. The chief part of the design is done with the wool arrasene, the silk being used to indicate the bright lights. Some workers prefer to treat the arrasene as chenille, and lay it along the surface, catching it down as in couching, but the few shades that can be employed in this manner of working detract from its beauty. Arrasene can be worked upon serge and canvas without a frame; the material is held in the hand, a large eyed needle used, and the work executed in stem or crewel stitch. When so done great care is required in passing the arrasene through the material so that it lies with its pile uppermost, and does not show the woven centre line from which the soft edges proceed. Broad and velvety effects are obtainable from arrasene embroidery, and it is capable of good art work, as it gives scope for individual taste, but it is not lasting, as the arrasene both rubs and easily attracts dust. Arrasene is never used as a background; these are either of solid material, or made in tent stitch, with silk when of canvas. In Fig. 17 is a group of *forget-me-nots*, which should be worked upon a deep russet red ground of cloth. *Forget-me-nots*, two shades of pale blue silk arrasene, with maize centres; leaves and stalks, three shades of subdued greens in wool arrasene, and the ornamental border surrounding flowers worked in two shades of russet red, lighter than the ground, and of wool arrasene. See illustration on the opposite page.

**Arrow Stitch.**—So called from the slanting position given to the threads forming it. Identical with *STEM STITCH*, which see.

**Art Embroidery on Needlework.**—A name recently introduced as a general term for all descriptions of needlework that spring from the application of a knowledge of design and colouring, with skill in fitting and executing. It is either executed by the worker from his or her design, or the patterns are drawn by a skilled artist, and much individual scope in execution and colouring is required from the embroiderer. The term is chiefly used to denote



inlaid and onlaid appliqué, embroidery in silk and crewels for ordinary domestic purposes, and embroidery with gold, silver, and silk, for church work, but there is no limit to its application.

**Astrakhan Fur.**—This fur is the wool of the sheep of the Russian province of Astrakhan. It is of a greyish brown, and is dyed black. It is erroneously supposed to be of two descriptions, one of the sheep and the other of the dog; but no furrier sells dog fur. It is also confounded

and braiding, &c. These names vary with different makers, as well as the method of their employment. Every one purchasing a sewing machine should take the trouble to become thoroughly acquainted with the attachments; the most simple in their application will be found the best. They are as follow:—the tuck marker, spindle, cradle, or boat-shaped shuttle, which holds the bobbins (or spools), the bobbins, braider, hemmer, quilter, needles, and needle wrencher, screwdriver, spanner, and oilcan.



FIG. 17. ARRASENE EMBROIDERY.

with the curly wool of the Persian lamb, which is of a much softer and finer quality, and far more costly. The skins measure from about 12 by 14 inches, and are valued in London at from 1s. to 5s. Imitations of this fur are also made for trimmings, and are generally sold at from 3s. to 4s. a yard.

**Attachments.**—The adjuncts of the sewing machine, intended to serve various purposes, such as quilting, hemming, tucking, gauging, felling, buttonholing, binding,

**Attalea Cloth.**—A washing material, much employed for the trimming of sailors' suits. It is twenty-seven inches in width.

**Au Fuseau.**—A term given to réseau grounds when used in pillow lace making. See RÉSEAU and PILLOW GROUNDS.

**Au Passé.**—A flat satin stitch, worked across the material, with no raised foundation. This stitch is also called point passé, long stitch, and satin stitch. It



is used in all kinds of embroidery upon linen, silk, satin, and velvet, and is much employed in church work. Anything that can be threaded through a needle will embroider in *au passé*. In Fig. 18 is given an illustration of embroidery upon silk, in which *au passé* forms the chief stitch,

page, represents a group of flowers embroidered in *au passé*, with coloured silks upon satin; it should be worked in a frame, and the satin backed with muslin. The materials are—a silk or satin foundation, and embroidery executed in silks; colours—shades of olive green, art blues, and



FIG. 18. AU PASSE STITCH ON SILK

surrounded in some places by a border of stem or crewel stitch; in others it forms its own outline, but in all cases it follows the curves and lines of the arabesque fruit and foliage it delineates; *point de riz* is the other stitch used in this pattern. The illustration (Fig. 19), on opposite

yellow pinks, with gold thread. The stitch is formed by bringing the needle from back of frame up in the centre of leaf or inner part of petal, putting it back again at the outer side. These long stitches must follow the curves of the leaf or flower.



**Auriphrygium.**—The earliest term applied to the gold fringes that bordered the garments of the ancients, and that are supposed to have given the idea of lace. The Phrygian embroiderers in gold and silver were world-famed, and hence the word, though the work was not necessarily executed by them. Caupon Brock derives the more modern "Orphrey" from *Aurifrisia* and *Auriphrygia*, and considers that these borders to cope or alb were the combined work of goldsmith and embroiderer.

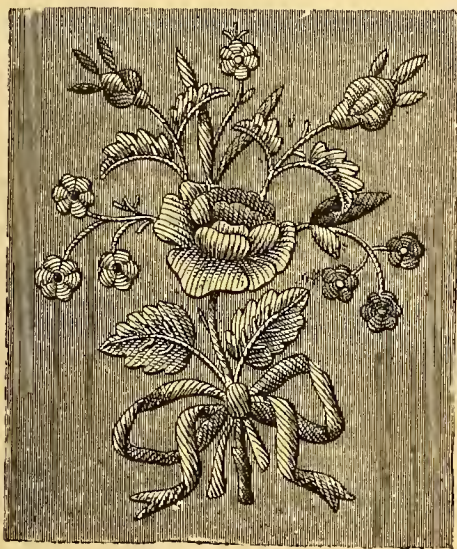


FIG. 19. AU PASSE.

**Ave Maria Lace.**—A narrow kind of Valenciennes lace, made at Dieppe, and so designated by the peasants.

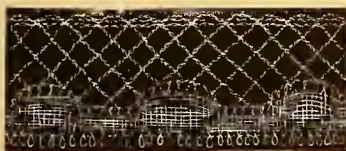


FIG. 20. AVE MARIA LACE.

The ground is a plaited ground, and the border a cloth stitch, with the threads running all the way. The wavy line beyond the plaited ground is made with threads,

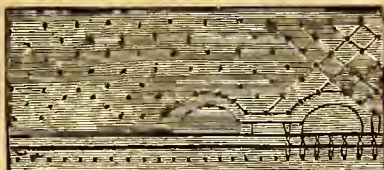


FIG. 21. AVE MARIA PATTERN. (Pricked Pattern for Fig. 20.)

which are cut where not required (Fig. 20). The pricked pattern, as shown in Fig. 21, will indicate the manner of working. For stitches, see VALENCIENNES.

## B.

**Baby Lace.**—An English pillow lace, formerly made in Bedfordshire and Buckinghamshire, and called English Lille, from its patterns being the same as those of LILLE (which see). The name Baby Lace was given, as, on account of the narrow width of the lace, it was chiefly used for trimming babies' caps.

**Babylonian Embroidery.**—The art of embroidery is believed to have been first known to the Phrygians, and from them imported into Egypt and India. Even before the time of Moses, embroidery was known to the Medes and Persians and to the Egyptians, and the work executed at Babylon was celebrated throughout the then known world. This Babylonian work maintained its pre-eminence until the end of the first century after Christ, when it gave way before that of other countries. Josephus mentions that the veils of the Temple were of Babylonian work. Pliny celebrated the Assyrian embroideries, and Metellus Scipio reproached Cæsar for his luxury in having furniture covered with it, although a kind of embroidery had been known in Rome in the time of Aristotle, 325 B.C. It was the thickness and richness of the embroidery, not the materials used, that made the work prized. This embroidery by hand must not be confounded with the cloths of divers colours that the Babylonians excelled in weaving.

**Backing.**—A method of strengthening appliqué and other embroideries when the materials applied are not of the same texture and strength as the foundations they are to be laid upon. Backing is necessary for cloth of gold and silver, satin, silk, brocatines, and other slight materials, when they are to be laid upon heavy backgrounds. When velvet has to be richly embroidered it should be backed like other materials; when only laid upon groundwork, it will be sufficient to back it with very fine linen or even tissue paper. Unbleached linen and fine holland are the usual backing materials; they are stretched in an embroidery frame, and firmly and evenly strained. Outlines of all the various pieces required for applying are then traced out upon the wrong side of the framed holland, by tracing the raised parts of the design on to tracing paper, and transferring these outlines to the holland. These pieces of the pattern need not be arranged with any symmetry, but all should go the same way of the stuff they are to be cut from, and sufficient space left between them to allow of a good margin. When cloth, serge, and plush are being backed with holland, they are made to adhere by paste made as follows: Take three tablespoonfuls of flour, and as much powdered resin as will lie on a shilling. Mix them smoothly with half-a-pint of water, pour into an iron saucepan, and stir till it boils. Let it boil five minutes, and use cold. The cold paste is evenly laid over the holland on the right side, and the material laid upon it back downwards, and smoothed and pressed with a soft cloth to the holland. It should be allowed to dry gradually, and no haste used in commencing to cut out. To cut out, follow the lines traced at the back of the holland, and use a very sharp pair of scissors. Never go beyond the traced lines on the inside, rather keep a little on the outer side of



them. Foundations are backed as above without the cutting out.

**Back Stitch.**—Knitting term, identical with PEARL, RIB, SEAM, and TURN. See PEARL.

**Back Stitch.**—In making a running, a stitch is taken back into the material beyond where the thread was last drawn through, after the manner of stitching; but this method of strengthening a running is only adopted from every second stitch to greater intervals, as may be deemed expedient in plain sewing.

**Back Stitch.**—It is identical with HEM STITCH, and is used for embroidery and Berlin wool work. Illustrated (Fig. 22). See HEM STITCH.

**Back Stitch Embroidery.**—One of the simplest kinds of work. The design is traced upon fine leather, silk, satin, cloth, or linen materials, and is then followed with back stitch round every line; no filling in of pattern is necessary, as the work is done in outline. Illustrations (Figs. 22, 23) show the back stitching upon leather and upon silk, and are good samples of this kind of embroidery. This work is now often done with the sewing machine, and can be brought by this means to great perfection.

**Bagging.**—The fabrics employed for the purpose of bag making comprise baize (green, blue, and black), black and unbleached linen (or holland), American cloth, guttapercha, oiled silk, black alpaca, calico prints, twine, plaited rushes, leather, canvas, and coarse sacking.



FIG. 22. BACK STITCH EMBROIDERY.

**Baize**—Possibly derived from *base*, of little value. A coarse, open-made woollen stuff, or flannel, having a long nap, and faced like a Lancashire flannel. First introduced into England by the Flemings. It is generally dyed green, blue, or red, but it can be obtained in other colours. It is used for linings, cuttings, floorcloths, bags, &c., and is made in various widths, from one yard to two. A superior quality has latterly been made which is employed for tablecloths.

**Balayèuse, or Sweeper.**—A French term to signify the frilling of material or lace which lines the extreme edge of a dress skirt to keep the train clean as it sweeps along the floor. The balayèuse is allowed to project beyond the edge of the dress, so as to form a decorative as well as a useful trimming.

**Baleine.**—The French word for whalebone, employed in the stiffening of stays and dresses. It is sold in strips of  $1\frac{1}{2}$  yds. in length, and is also to be had cut into short lengths ready for the dressmakers' use. It is sold by the gross sets. That designed for staymakers is cut into suitable lengths, which varies between  $\frac{3}{16}$ ths and  $1\frac{1}{2}$  inches. It is sold by the pound.



FIG. 23. BACK STITCH EMBROIDERY.

**Balerino.**—This is otherwise called a BALAYÈUSE, or sweeper (which see). It is a frilling of material, muslin, or lace, either in white or black, sewn under the edge of a dress skirt to preserve it from wearing out, and from being soiled from sweeping the floor.

**Ball Cottons.**—These include the 2 drachm balls for tacking, and the  $\frac{1}{2}$  oz. balls for sewing, together with smaller ones for marking either red or blue. Some crochet cotton and Maltese thread are also wound in balls, occasionally taking the shape of eggs.

**Balls.**—Useful for using up skeins of wool left from single Berlin work, and made either with knitting or upon card. In knitting—Pins 14, colours 3, 6, or 9, as 18 sections make up the ball, and the colours are repeated. Cast on 39 stitches, and work in the brioche stitch, knit 1 row, and for the 2nd row knit all but 3 stitches, leaving these on the needle, and putting in a white thread where left as a marker. Turn the work and knit back until the







3, work 6, miss 3, work 3, miss 3, work 9, miss 3, work 3, miss 3; fifth row—12 buttonhole, miss 3, work 3, miss 3, work 21; sixth row—miss 3, 3 buttonhole, miss 3, work 6, miss 3, work 15, miss 3, work 3, miss 3; seventh row—3 buttonhole, miss 3, work 6, miss 3, work 21, miss 3, work 3; eighth row—miss 3, 3 buttonhole, miss 3, work 18, miss 3,



FIG. 25. BAND WORK.

work 3, miss 3, work 3, miss 3; repeat the pattern from first row. In the illustration the open spaces are white, and the buttonhole stitches black, as they are easier for the worker when so engraved.

**Bar.**—Portions of the pattern of macramé. Made of one to three threads, according as single, double, or treble bar is required, and consisting of a succession of macramé knots worked alternately over right and left hand threads. The number of knots depends upon the length of bar required, nine being the usual.

**Bar.**—Derived from the old English word *barre*, the Welsh *bar*, French *barre*. A term in plain work to signify the sewing made, in buttonhole stitch, across a buttonhole to prevent its being torn. See **BUTTONHOLE STITCH**.

**Barathea.**—A mixture of silk and worsted, with a diaper-like appearance. It is about 42in. wide, and is used for mourning. This is one of the new designations under which bombazine is now known. There is a variety called barathea cloth, a soft, durable, woollen textile, having a small diaper pattern. It is 24in. in width. There is also a fancy barathea, having a crape ground and brocaded spots, and a diagonal barathea, which is woven with fancy stripes. The woollen kinds measure 42in. in width.

**Barcelona Kerchiefs.**—So called from the Spanish province from which they originated. At present they are all made in England, and are of four kinds—in black, plain colours, checks, and fancy. The black measure from 26 inches square to seven quarters. Turban checks used originally to be made for head-dresses. They measure about 20in. square.

**Barcelona Lace.**—This stitch is used in ancient needle point and in modern point. First row—work 4 buttonhole stitches close together, then miss the space that would take 4 more, and make 4 others, leaving a loop between the close stitches; continue until the end of the row. Second row—work 3 buttonholes into the loops left in last row, and make loops under the close

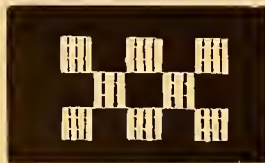


FIG. 26. BARCELONA LACE.

work of that row. These two rows, worked alternately, form the lace. See Fig. 26.

**Barège.**—A name derived from the valley of that name in the Pyrenees, where the textile so called was first manufactured in the village of Arosons. It is now chiefly made at Bagnères di Bigorre. It is a kind of gauze, composed of silk and wool, or else of wool only, in warp and woof; and at first made in all colours. It has been called by many names as the manufacture has improved—such as woollen gauze, woollen grenadine, &c. The width of the material is 26in. The barèges made in Paris have a warp of silk. Cheap sorts are made with a cotton warp.

**Barège Yarn.**—A hand-spun yarn employed in manufacture of a very fine gauze cloth, and chiefly for men's veils. The seat of industry is at Rheims, in France.

**Barnsley Crash, or Linen.**—A name indiscriminately used to denote the narrow crash employed for round towels. For the latter it is made in four different widths, viz., from 16 inches up to 25 inches. See **CRASH**.

**Barnsley Linens.**—A description of linen especially made for the purpose of embroidery. It is to be had both bleached and unbleached, and in different degrees of fineness and of width, from narrow, to a double width of 80 inches. One kind of Barnsley linen is designated Brand—a brown textile, 38 inches wide, and likewise made for crewel work decoration. These linens are commonly, but improperly, called "crash," arising from the fact that the first examples of crewel embroidery were worked on crash.

**Barracan.**—(Latin *Barracanus*, French *Bouracan*.) A coarse, thick, strong stuff, somewhat resembling camlet, used for external clothing. A garment made of camels' hair is called in the East "barak," "bârik" being a camel. It was formerly employed for cloaks. Barracan is now made with wool, silk, and goats' hair; the warp being of silk and wool twisted, and the woof the hair of the Angora goat, when purely oriental.

**Barragon, or Moleskin.**—A description of fustian (which see) of a coarse quality, strong and twilled, and shorn of the nap before dyed. It is a cotton textile, and is employed for the clothing of the labouring classes of men. The width of this material runs to 27 inches. See **FUSTIAN**.

**Barratee.**—A silk stuff, being a variety of barathea, of 24 inches in width.

**Bars.**—In Honiton and pillow laces, these are either made by rolling the top bobbins round and round, drawing one up through the pinhole, passing a bobbin through the loop lower end first, and drawing up the loop, or else by working cloth stitch, when no pins are required, except pin work is added.

**Bars.**—The connecting threads thrown across spaces in all needle-point laces, whether imitation or real, and known as brides, bride claires, coxcombs, pearls, legs, and ties. These threads are arranged so that they connect the various solid parts of the lace together, and are made by passing two or three strands across, and either cording or covering them closely with buttonhole. Bars can be made of any



form, the ones shown in Fig. 27 being intended to fill in a large space, and to form a kind of wheel. It is started from G, taken to H, corded back to I, and so taken to J, L, N, &c., and half way back again until B is reached, when the centre is corded all round, and the thread fastened off at G.

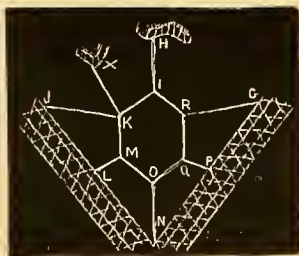


FIG. 27. BARS.

**Basket Stitch.**—One of the handsomest stitches in embroidery, and much used in ancient and modern church needlework. It is a variety of couching, and its particular beauty arises from the raised appearance given to the threads composing it by rows of whipcord or cotton cord laid down upon the foundation before the work is commenced. These rows of cord are either laid across the material or from top to bottom, and, when arranged, covered with gold thread or floss silk. These threads are laid together in numbers, varying from two to four, according to taste, the same number of threads being kept to throughout the work, our illustration (Fig. 28) being of four lines. The

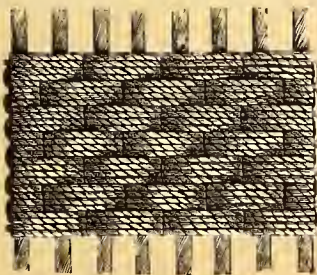


FIG. 28. BASKET STITCH.

gold, or floss silk, threads are first stitched at the edge of the space, and then passed evenly over two strands of cord, and caught down with purse silk of the same colour, which is brought up through the foundation and returned to the back. The threads are then passed again over two strands of cord, and again secured with the purse silk stitching, and this is repeated until the last of the cords are covered. In returning, the four threads are only passed over one strand of cord before they are stitched down, after which they are taken over two, as before, until the last cord is reached, which will of necessity be a single one. The third line of couching will be the same as the first, the fourth like the second, thus securing the variety in the stitch, and the resemblance to raised basket-work, after which it is named. Requires to be worked in a frame.

**Basques.**—A French term, designating that part of the dress bodice below the waist. They may be cut in one piece with the bodice, or added to it, all in one piece, or divided.

**Basquine.**—The French term to denote a bodice of a dress having a basque finish to it depending from the waist.

**Basse Lisse.**—The French for low warp; a term used in tapestry work.

**Basting,** otherwise called **TACKING.**—Derived from the old German *bastan*, to sew, or *besten*, to bind. This term is chiefly employed by tailors, while tacking is used by women. This term is used to signify the light runnings made by taking up a stitch at long distances successively, to keep the separate portions of a garment or other article in position, preparatory to their being sewn together. A lining is said to be basted on the material for which it is designed. Knots may be used in basting threads, as they are not for permanent use. See **TACKING.**

**Bath Coating, or Duff.**—A light cloth or baize, with a long nap, which is generally made in wide widths, both coloured and white, and is used for thick flannel petticoats, and blankets for babies' cots. Bath blankets are also made of it, embroidered at the edges. It is also used for men's greatcoats. It varies in width from 48 and 60, to 72 inches. See **FLANNEL.**

**Batiste.**—A description of cotton muslin, having a good deal of dress in it, to be had in all colours, as well as in white and black. Its chief use is for summer dresses, and is also employed for linings and trimmings. The price varies with the quality, and it measures about a yard in width.

**Batiste.**—The French name for cambric. A fine linen muslin made in France, in various colours, and used as dresses, dress linings, and trimmings; so called from its inventor Baptista, at Cambrai, who was a linen weaver in Flanders in the thirteenth century; or because this fine linen was used to wipe the heads of young infants who had just received baptism. The width runs from 18in. to 36in.

**Batswing.**—A thick, rough description of cloth of a grey colour, woven into the shape of a petticoat without a seam, and having only the band or the yoke, for the waist, and the binding to be handsewn. This material is a description of felt (which see).

**Battlemented.**—A manner of embroidery upon white materials or ticking so as to form an indented line in imitation of the battlements that crowned ancient fortresses.

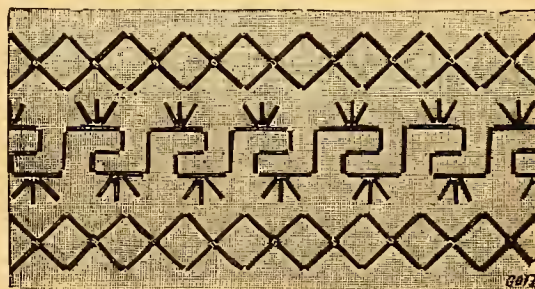


FIG. 29. BATTLEMENTED.

This line can be formed with overcast, as shown in Fig. 29, or with point de Russe.



**Battlemented.**—The ornamentation of any border of a garment or other article, either by means of a trimming laid upon it, or by cutting out the material, in the pattern known in architecture by that term, and forming the parapet of a castle or church; the open portions being called embrasures.

**Batuz Work.**—A manner of ornamenting embroidery

being pure, speedily turned black. A specimen of this work was seen when the tomb of Edward I. was opened in 1774, in the quarter-foils on his robe. The lions on the Glastonbury cope are in hammered-up silver.

**Baum Skin Fur, or Pine Marten** (*Mustela abietum*).—A description of sable, imported under this name from the forests of Germany, of which the baum is a native, and



FIG. 30. HAROLD'S RETURN TO EDWARD THE CONFESSOR.

now obsolete, but much used by the earliest workers with the needle. It was technically known as "silk beaten with gold and silver," and was sometimes called "hammered-up gold." Batuz work was very prevalent in mediæval times, and often mentioned in ecclesiastical inventories and royal wills from the eleventh to the fifteenth centuries. It consisted of sewing upon silk, as a part of the pattern em-

is distinguished from the stone marten by the yellow colour of the throat, while the rest of the skin is brown. When dyed the fur rivals in appearance that of the best sable. It is the wood marten of British America, and is used for muffs, tippets, and trimmings. See PINE MARTEN.

**Bayeux Tapestry.**—This celebrated piece of needlework is believed to have been executed by Matilda, queen of

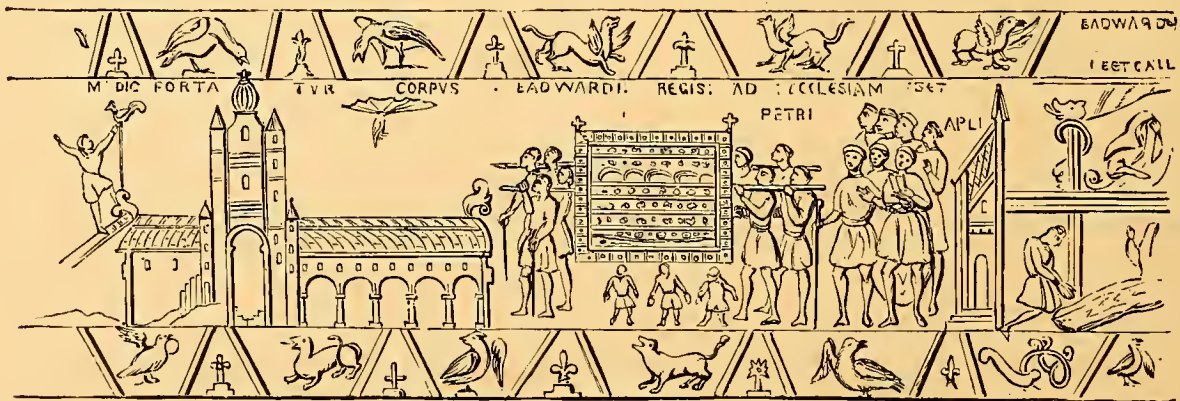


FIG. 30a. BURIAL OF EDWARD AT WESTMINSTER

broidered, very thin plates of gold, silver, or silver gilt. These plates were frequently hammered into low relief, and were formed either to represent animals, flowers, or heraldic devices. Batuz work was largely used in England, but was also known on the Continent, the banner of Strasbourg being so ornamented. At one time in Italy these costly gold and silver plates were imitated with metal ones, which were glued, not sewn, to the material; but the metal not

William the Conqueror, and her ladies, after the conquest of England, 1066. There is, however, no authentic record of the fact, and some maintain that it was worked by three Bayeux men in London during the reign of William, and sent by them as an offering to their native cathedral. This claim rests on the poorness of the materials used. Other authorities believe it to be the product of the twelfth, and not of the eleventh century. Whatever its exact origin, it is



undoubtedly of great antiquity, and is one of the earliest specimens of needlework extant in a good state of preservation, and is highly prized for the illustrations which it gives of the dress and customs of the times and the labour it must have entailed. It is 214 feet long and 20 inches wide, including a border top and bottom, and contains 530 figures. The material is fine linen, which has turned brown

at Bayeux. A coloured photograph of the whole is to be seen in the South Kensington Museum. The work is divided into compartments, the subjects of which are explained by an embroidered Latin inscription, and commence with Harold swearing fealty to William of Normandy over the relics of saints, which is followed by Harold returning to England, the death and burial of

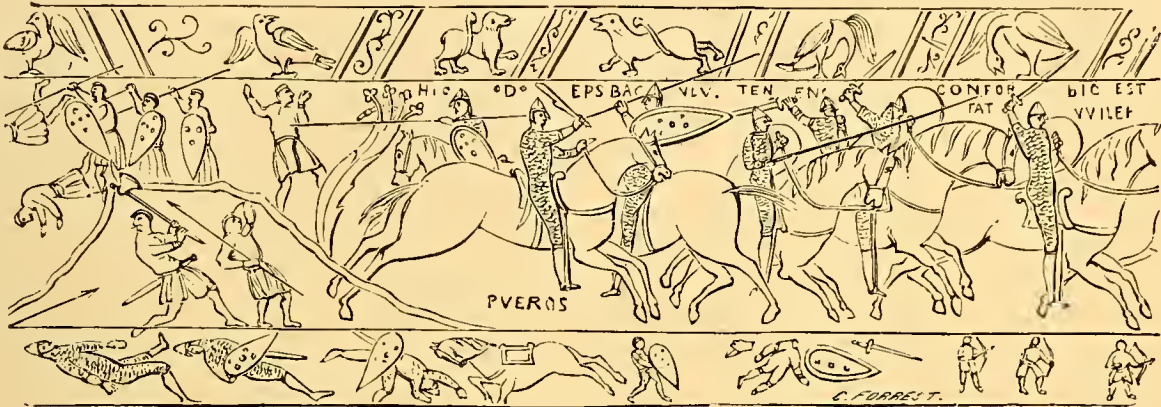


FIG. 30b. BATTLE OF HASTINGS.

with age, and the stitches are chain and long. It is not rightly tapestry, but rather embroidery with crewels, as the material is left exposed in many parts, and the design indicated with chain stitch. Thus the faces of the figures are left bare, and the features rudely indicated with chain-stitch. The embroidery is in two-strand worsteds or crewels, and the colours of the wool limited to eight, two

Edward the Confessor in Westminster Abbey, the assumption of the crown by Harold, the landing of William, the battle of Hastings, and death of Harold. The border is chiefly occupied with grotesque animals, griffins, dragons, birds, except in the compartments devoted to the battle of Hastings, where the bodies of the slain are worked instead. Part of this tapestry is shown in Figs. 30, 30a, 30b, and 30c.

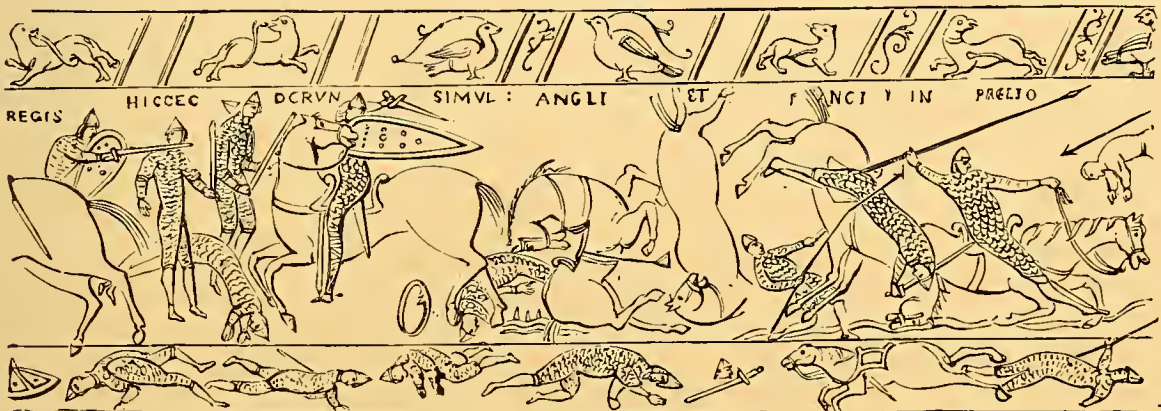


FIG. 30c. BATTLE OF HASTINGS.

blue, two green, a buff, pink, red, and yellow. The embroiderers have not attempted to give the natural colouring to animals, &c., frequently working a yellow or blue horse with legs of a widely different colour, and from the limited number of colours used there is a little variety in the shading. The original, after being for many years hung in Bayeux cathedral, was removed to Paris in the time of the first Napoleon, and is now preserved in the public library

**Beaded or Jetted Stuffs.**—These textiles are divided into two kinds, those hand-embroidered and those having the beads woven into the texture. The latter is an art newly discovered in France, and is accomplished by an ingenious adaptation of certain machinery. Beading was first applied to elastic cloths, but afterwards to silk grenadines, having stripes of brocaded velvet. These fabrics are exceedingly costly.



**Beading, or Bead Edge.**—A simple heading for pillow lace, and also known as beading. To make it, hang on seven pairs of bobbins and a gimp, the latter runs along the plain edge side, and make cloth stitch. At the end of each bead-head twist the gimp twice round all the bobbins but the two pairs lying at the plain edge. See illustration (Fig. 31).



FIG. 31. BEAD EDGE.

**Bead Mosaic Work.**—Popular in England in 1855, and consists in uniting together beads without any foundation. The beads used are large, long transparent ones, variously coloured, which are formed into hanging baskets, lamp shades, and dinner rings, by this process. The beads are threaded upon linen cotton in order as to colour and pattern for the first row; in the next, and in all other rows, each bead is threaded singly, and the cotton is passed through the bead above and beyond it in the preceding row. No bead can be placed under this threaded one, so that only half the number of beads are used in each row after the first one, and the work presents a battlemented appearance while in progress. The work is always commenced in the centre of the pattern, whether the design is round or square; one side being finished, return to the middle and work the other. The pattern is sometimes varied by holes or open spaces being left in the close lines; these are managed by the needle and cotton being passed through the same bead in a given place for several rows, and no beads attached there. Fringes to these pieces of beadwork are made of long loops of beads attached to the outside row of beads. The designs are all geometrical. Unless lined with velvet or other soft foundation, this work is not suitable for mats placed upon woodwork, as the beads scratch the varnish.

**Beads.**—These may be had for the purposes of decorative needlework in all varieties of colour; sold by the dozen bunches; and also in varieties of chalk, crystal, and alabaster, sold by the ounce.

**Bead Watch Chains.**—To form these chains, small shiny black beads are required, and black purse silk. A whole skein of silk is taken, and on to this a number of beads are threaded. A four chain crochet is then worked and united, and rounds of double crochet are made until the required length is attained, dropping a bead into every stitch as it is formed.

**Bead Work.**—(From the Anglo-Saxon *beade*, a prayer.)—The small globules or balls now called beads, either made of iron, pearl, garnet, amber, or crystal, were used as ornaments in pre-historic times, while glass beads were made almost as soon as the art of making glass was discovered. The Egyptians, Greeks, and Romans made use of them as ornaments, and the Druids, before the conquest of Britain, used annulets, or large perforated balls of glass, in their religious rites. The English name of bead came from the practice of using these strung balls for

telling off the number of prayers recited, but this custom is not exclusively a Roman Catholic one, as Mahommedans and some heathen tribes do the same. The greater number of beads used in bead work are made at Murano, near Venice, but there are also manufactories in Germany and England. Large quantities of coarse beads are sold to the natives of America and Africa, for embroidering their garments, &c., and the taste these savages display over their work puts to shame that of more civilised nations. For a long time the beads used for work purposes were made with but a few varieties of colour, and could only be employed for groundings or simple patterns, as seen on the work of the time of Charles II., but during the last fifty years many additional colours and sizes have been manufactured, and a great scope for ingenuity in their arrangement given, and thirty years ago the art on the continent was carried to great perfection, the beads were beautifully coloured, most minute, and worked as flower patterns of great delicacy. These fine beads are difficult to procure in England. The beads are generally sewn upon canvas (see Fig. 32), but cloth, fine leather, and velvet are

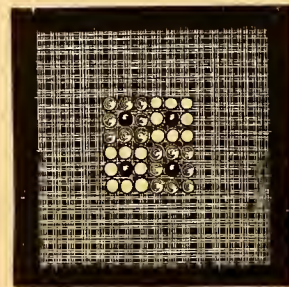


FIG. 32. BEAD WORK.

also used as foundations. The beads are attached singly to all materials with fine waxed sewing silk in long straight lines; a half-cross stitch across, and two threads of the canvas on the slant each way is used for canvas, and a tent stitch for the others. The patterns used are the Berlin ones, and generally consist of large or small white flowers worked with opal and opaque beads for high lights, and shading from black to grey for the darker portions. The same in golden and amber beads, shading to brown, is possible. The leaves are either worked in beads like the flowers, or in woolwork cross stitch; and the grounding is done with beads of one shade, or with fine Berlin wool. The difficulty of all large pieces of beadwork is in procuring beads of an uniform size, as all irregularities show upon a smooth surface of glass. A great improvement in an art point of view would be gained if the patterns used in this work were geometrical instead of impossible florid ones, and the articles embroidered were of a kind suitable to the application of glass. The work is of a lasting kind, neither heat nor damp affect it, and the colours never fade, and it is easily cleaned with a damp sponge; therefore, with different execution, it could be raised from its present low position. Groundings in beadwork are not always attached bead by bead to the foundation canvas, though they are far stronger when so treated; but six or eight beads are strung upon a



thread, which is laid along a line of the canvas and caught down at regular distances by a thread coming from the back of the material and returning to it; in fact, a species of couching. The work so done is more raised and quicker of execution; but is not so lasting, and, unless well done, the rows of laid beads are not flat. Bead work, when used

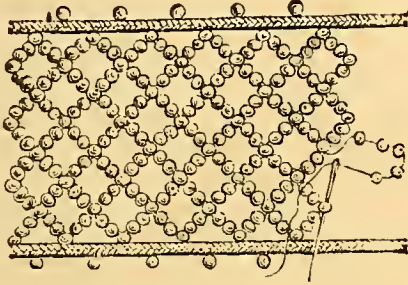


FIG. 33. BEAD TRIMMING FOR DRESSES, &c.

as a trimming, and formed as shown in Fig. 33, is made of fine round black beads selected all of the same size. The only foundation required is a narrow strip of braid upon each side. Five beads are threaded together, and a needle passed through the centre bead of the stitch above it in preceding row. Twenty-two beads are strung together for the first row, and the pattern commenced by putting a needle and thread, on which five beads have been strung, through every sixth bead.

**Bead Work on Net.**—This work is largely used for trimmings, and looks well executed in white or black bugles, as well as with fine beads of any colour. A bold and well-defined arabesque pattern is the best to ornament. The design is marked out upon a strip of pink calico, which is stiffened with a paper lining, and net, the colour of the beads, tacked firmly over it. The beads are threaded singly upon fine sewing silk, and sewn upon the net so as to fill in the pattern under the net. When finished, the net is taken off the pattern, and is laid under a fresh piece.

**Bead Work on Velvet.**—For this work fine and well-shaped beads are required, and good velvet. The velvet is either stamped out with a stamping machine in scroll or ivy leaf patterns, or the same designs marked out with transfer patterns on to the material, and then cut out, and the fine beads thickly sewn over every part. The work is only used for trimmings, and is very laborious.

**Bearskin Cloth.**—A coarse thick woollen cloth, with a shaggy nap, manufactured for the making of overcoats, and very durable. A variety of this material is commonly called Dreadnought.

**Bearskin Fur.**—(*Ursus*.) The several furs of the black, brown, white, and grey bears are all employed for either clothing, trimmings, or rugs, &c. That of the brown, or Isabella bear, has often come much into fashion in this country for women's dress; that of the black bear is made into military caps and accoutrements, hammer cloths wrappers, and rugs; that of the grey bear is used for

trimmings and coat linings, and so is the skin of the cub black bear, which, in Russia, is always very much esteemed.

**Beaver Cloth.**—A stout make of woollen cloth, milled, and compact, with only one face shorn. A kind of fustian, having a smooth surface, and resembling a west of England cloth, such as are manufactured in Gloucestershire (*see* FUSTIAN). It is of double width.

**Beaver Fur.**—(*Castor Americanus*.) This animal is a native of British America, as well as other parts of that continent. The fur is of a chestnut brown until plucked, when it is of a grey colour. It is beautifully fine, soft, and glossy. The long hairs are plucked from it and the surface cut smoothly, and it is much employed for hats, bonnets, muffs, tippets, cuffs, and trimmings, and also as linings, being warm and durable. The white fur underneath the body is largely exported to France, where it is employed for making bonnets. A medium-sized skin measures 18 by 22 inches. They are imported to this country by the Hudson's Bay Company.

**Beaverteen.**—One of the varieties of fustian. It is a coarse twilled cotton, manufactured with a nap, and it is first dyed and then shorn. The chief seats of this manufacture are Bolton and Manchester. It was originally a mixture of cotton and linen, but is now made entirely of the former. Like all fustians it is both strong and durable. This material may be had in three different widths—27, 48, and 54 inches. *See* FUSTIAN.

**Bedford Cloth.**—A description of ribbed cloth, drab coloured, and of great strength; made as a dress material. It is a kind of Russel cord, all wool, and is a variety of French woollen poplin.

**Bedford Cord.**—A strong thick cloth, made for men's riding breeches. It is to be had in three sizes, the large, medium, and fine cord. The width is 27 inches.

**Bedfordshire Lace.**—Queen Catherine, of Arragon, is believed by some people to have introduced pillow lace making into England, and particularly into Bedfordshire, Buckinghamshire, and Northamptonshire; but, as pins were not known in England until 1543, and she died in 1536, it is more probable that the lace making she fostered was a needle-made lace, or a coarse lace made with fish bones instead of pins. It seems to be pretty well decided that pillow lace was brought to England in Elizabeth's reign by the Flemish refugees from the persecutions of Alva (1568), as the patterns of the old laces are of Flemish origin, and the lace was often known as English Lille. Many pieces of it were presented to Queen Elizabeth, who encouraged its manufacture, and, in 1660, it obtained so large a sale that a mark was placed upon it when exported to foreign countries, to distinguish it from the true Lille. The ground was a réseau, and the pattern a wavy description differing but little from Lille lace. The manufactory flourished during the whole of the seventeenth and eighteenth century, and the character of the lace up to the earlier part of the present century did not materially alter. The regency point is a specimen of a more complicated



kind of Bedfordshire lace with a cloth edge (see illustration, Fig. 34), and was much made in the first part of the nineteenth century, but was succeeded by lace of plaited instead of réseau grounds, with raised patterns more resembling the old Maltese laces than the Lille, and this last lace has destroyed the hands of the workers for the more delicate kinds. The demand for white lace having failed of late years, black lace is now taking its place; but the lace makers are so wretchedly paid for their work, that few are now learning the art, although specimens of the lace have been sent to both the English exhibitions, and received praise from the judges, it, however, being remarked by them that English lace failed in elegance and beauty when compared to those of foreign manufactories, and seemed rather to arrest by the apparent amount of labour bestowed upon it, than by the just lines of ornament and delicacy of design.

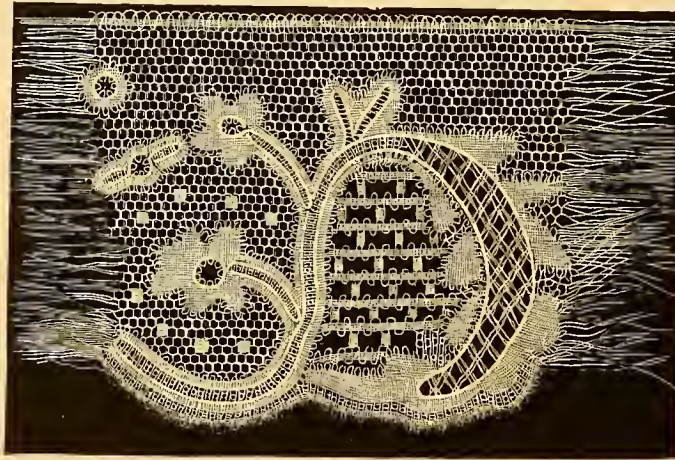


FIG. 34. BEDFORD REGENCY POINT.

**Bed Lace.**—A description of binding, of white cotton, twilled or figured, and employed for binding dimities. It is likewise made in chintz colours, and in a diamond pattern for furniture prints, and striped with blue for bed ticking and palliasses. It is sold by the gross in two pieces of 72 yards each.

**Beggars' Lace.**—A name given to a braid lace, a species of Torchon, made at Guese. It was made in the sixteenth century, and was so called as it was cheap and easily executed. It is now obsolete.

**Beginner's Stem.**—While learning Honiton and other pillow laces, this stem is formed by plaiting together the threads that have been used to form detached leaves and flowers, but it is not made when the worker becomes more proficient. The number of bobbins that have been employed are divided into three, and are then plaited together for a short



FIG. 35. BEGINNER'S STEM.

distance. The illustration (Fig. 35) shows a finished leaf with its leaves thus plaited.

**Beige, or Bège.**—A French term to denote wool in its natural state. Beige is made of undyed wool, is an extremely soft textile, graceful in draping, and employed for morning and out-door wear. This material measures from 25 to 28 inches in width. There is a description of this textile, called snowflake beige, of a neutral ground, hairy in texture, to be had in grey-brown, light green, and drab; the wool being interwoven with threads of silk of a brightly contrasting colour.

**Belgian Laces.**—These include Brussels lace, Mechlin, Antwerp, and Valenciennes, and all the varieties executed in the neighbouring towns. The manufacture of lace in Belgium dates back to the fifteenth century, and by some is considered to have been made there before the Italian laces. The making of lace in Belgium still continues, and

is a flourishing trade. The chief employment is pillow lace making, with the exception of the modern needle Brussels point gaze, and at present the grounds are made of machine net, and the patterns on the pillow. *See* ANTWERP, BRUSSELS, MECHLIN, and VALENCIENNES LACES.

**Belgian Tapestry.**—A very stout handsome new cloth, to be had in every colour. It is made of jute, or with a mixture of linen, at the Glasgow jute manufactories, although given a foreign name. It has designs in colours, and is 52 inches in width. It is employed for covering furniture, and for hangings of all kinds.

**Belgian Ticking.**—These cloths are composed of linen and cotton, are stout, have a satin face, and are 64 inches in width. They are manufactured in various colours and patterns for purposes of upholstery, and especially for bedding.

**Belgravian Embroidery.**—This is a modern name given to braid and bugle work. Patterns of leaves, &c., are traced upon braid, and are filled in with solid masses of bugles fastened to the braid with filosele. The braid may be cut to represent leaves, with edges overcast or



turned down, and then bugled. For trimmings this is handsomer than when the braid is left as a straight edge.

**Bell Pattern.**—This is a design for a sleeve trimming, and is made of Damascene lace. This lace is a modern adaptation of Honitou pillow lace. The pattern is drawn upon pink calico; the sprigs (which are bought ready made) are then tacked into position, and the braid, which is either made on the pillow or by machine, run on. Wherever the braid touches another piece of braid in its various curves the two are overcast together, and the whole outside edge is overcast. Nothing now remains to be done but to tack on a lace edging as a finish, and to connect the sprigs to the braid. This is done by means of corded bars and wheels of various shapes, as shown in Fig. 36. For full description, see DAMASCENE LACE.

**Belt.**—(Anglo-Saxon *Belt*.) Derived from the Latin *balteus*, a girdle. The belt may be made of leather, ribbon, silk, satin, or velvet, or of the material of the dress with which it is worn, and is fastened by either a band, rosette,

**Bengal Stripes.**—A kind of cotton cloth or gingham, woven with coloured stripes. It was so called after the cottons formerly imported from Bengal, the name referring only to the pattern. It is also to be had in a mixture of linen and cotton. It resembles the French PERCALE and MILLERAYÉS (which *see*), but is softer, and is made of English cotton, or cotton and wool. The cotton stripe measures 3½ inches in width, and linen stripe about 2½ inches.

**Berlin Canvas.**—Every two strands in this textile are drawn together, this forming squares, and leaving open spaces for the wool, with which it may be embroidered. It is more easily counted and worked than the ordinary sorts, and is a great improvement upon the old penelope canvas, the threads of which were woven in equal distances throughout, taking, of course, much more time to count and separate them. It may be procured in almost all widths and all degrees of fineness, and is usually made of cotton.



FIG. 36. BELL PATTERN DAMASCENE LACE.

or buckle. If made to match the dress, it must be made with buckram or stiff linen. Cricketing belts are worn by gentlemen, and form a favourite present. There are several ways of making them, but the most general is embroidery applied to webbing, leather, cloth, or flannel. They may be also knitted or crocheted. The word belt is frequently used where band should be employed.

**Bengal.**—A thin stuff, made of silk and hair, originally brought from the Indian province of that name (according to Webster); also an imitation of striped muslin (according to Simmonds).

**Bengaline.**—A corded silk of Indian make, and possibly origin, slight in texture, manufactured in all colours, considered most appropriate for young ladies' wear in France.

**Bengaline.**—A French made silk textile, exceedingly soft, and made of silk and wool. It bears some resemblance to poplin, but has a much larger cord, and more silk in its composition. Different qualities are sold, rising in price according to the quality, and they all measure 24 inches in width.

**Berlin Wool**, otherwise called GERMAN WOOL and ZEPHYR MERINO.—Manufactured for the purpose of knitting and embroidery. It is to be had in two sizes, the single and the double. Keighley, in Yorkshire, is the chief seat of the manufacture, and it is sold either in skeins or by weight. A quantity of real German wool is brought into Great Britain in a raw state, and is combed, spun, and dyed, chiefly in Scotland, but that dyed here is less perfect and durable than that imported ready for use, excepting those dyed black, which are cleaner in working. The English-grown embroidery lambswool, though harsher, is in some respects superior, and the scarlet dye quite equal, if not surpassing, the German; as also several shades of all the other colours and neutral tints. It is best suited for use on coarse canvas. Berlin or German wool is the finest of all descriptions of wool, and is produced from the fleece of the Merino breed of Saxony sheep, and of neighbouring German states. The principal seat of its manufacture into thread for needlework is Gotha, whence it is sent to Berlin and elsewhere to be dyed. Wool of the same breed of



the Merino is largely exported from Australia and Van Dieman's Land. Berlin wool for embroidery may be had in all colours, also shaded and partridge coloured, and ingrain at different prices, both by the skein and by weight.

**Berlin Work.**—A modern name given to the *Opus Pulvinarium* of the ancients, and also known as cushion style and point de marque. *Opus pulvinarium* was well known to the Phrygians and Egyptians, and its principal stitch (cross stitch) was used in the curtains of the Tabernacle. The work was prevalent during the thirteenth and following centuries, but then chiefly used for kneeling mats and cushions in churches, as it was more durable than embroidery. From this application it owed its name of cushion style; but that it was not only confined to the baser uses is apparent in the fine example of a church vestment still left us, the Sion cope, date 1225, the border of which is worked in cross stitch upon canvas, exactly as the present Berlin work is done. During the fifteenth and sixteenth centuries tent stitch was more used than cross stitch for this work, and it was called canvas work until the present century, when the production of Berlin coloured paper patterns, in 1804, procured it the title of Berlin work, though this last name was not finally adopted until 1820, the date of the introduction of Berlin wools, and which took the place of the crewels, lambswools, and silks, that had been used up to that period. The patterns worked until the Berlin ones were printed were drawn directly on to the canvas, and the places to be coloured were painted in their various shades, so that but little variety could be marked out, and more was left to individual taste. The first coloured patterns upon paper were inferior in design and shading to the present ones, but in 1810 a printseller at Berlin, named Wittich, produced a series of these patterns, which were copies from celebrated pictures. These were drawn upon "point paper" by good artists, and cost £40 for the original. These picture patterns were first copied in tent and tapestry stitches and in silks, then in beads, and finally with Berlin wool. The Berlin wool was superior in texture and in the varieties of its dyes to the English wool, but with it was introduced large sized canvas and cross stitch, innovations that rendered the figured designs coarse and inartistic. These were gradually displaced by the impossible parrots, animals, and groups of flowers known in the present day as Berlin patterns, which have done so much to debase the public taste as far as fancy work is concerned. The work in itself is capable of good results, and it is strong and lasting, but when it degenerates into the mere copying of patterns conceived in defiance of all true art principles, it helps to degrade and not elevate the mind. Happily during the last few years the public have been taught to distinguish and appreciate good from false designs, and as long as this is so, there is no reason why Berlin work should not take its ancient position among needlework. The stitches formerly used were cross, cushion, satin, tapestry, and tent, but these have been considerably added to in the last few years, and now include back, damask, German, herringbone, Irish, plush, leviathan, single, double and treble, raised and rep, and varieties of these known by the general name of fancy Berlin stitches. The size of the

canvas used for Berlin wool work must depend upon whether single or double wool is to be used, the space to be covered, and whether the stitch is to be taken over one or two threads. The patterns state the number of stitches they cover, therefore there is no difficulty in fitting them. The canvas should be tightly stretched in a frame, so that the selvages come on the braced sides. The pattern, when a floral one, is commenced from the centre stitch; so that should any errors in counting or working occur, the whole design will not be thrown out. In figures and landscapes, an accustomed worker would commence at the bottom and work upwards, so that the sky and lighter parts of the design are worked last and kept unsoiled. The grounding should be as carefully done as the design, as an uneven and pulled ground will destroy the good work of the rest. It should be begun at the bottom of the canvas, on the left, and worked in rows, short needlesful of wool taken, and the ends run in, not knotted. Care should be taken before commencing to ground that sufficient wool is ready to finish the whole, as nothing looks so bad as two shades in the grounding, and the exact tint is rarely dyed twice. The

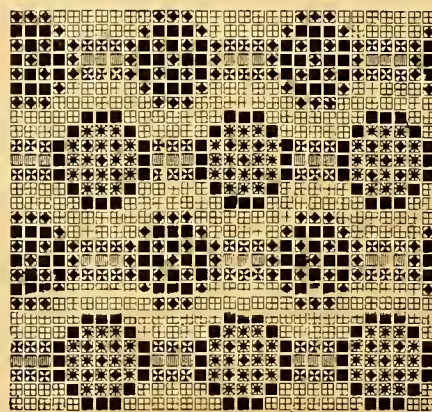


FIG. 37. BERLIN WORK.

selection of shades of wool for the design that harmonise is essential to the success of Berlin work, and the placing in juxtaposition of several brilliant and contrasting colours is especially to be avoided. Large double flowers, figure, and animal patterns should be discarded, also coarse canvas. Single flowers worked in tent stitch upon fine canvas, or with cross stitch over one thread, look well, also intricate geometrical patterns. Berlin patterns can be worked upon cloth or silk by these materials being stretched in the frame under the canvas, and when the pattern is worked, the canvas either drawn out thread by thread, or cut short off close to the work. No grounding is required when the threads are drawn away, and only the few stitches left in the interstices between the work when they are cut away. Silk canvas is often used for Berlin work—it is a substitute for grounding; when used, the back of the work must be neatly finished off and no loops of wool carried from one shade to another across open spaces, as they will be visible in the front. Silk canvas should be backed with satin of its own colour, when the work is completed. Before the ordinary filled Berlin work is taken from its frame, it should



have a coat of embroidery paste or thin starch passed over it at the back, this will keep the wool well stretched and in position. In the illustration (Fig. 37) of Berlin wool work the different shades used are marked with various shaped crosses and stars, so that the worker will have no difficulty in placing them in their right order. The pattern is a suitable one for a cushion, is grounded all in one shade, worked in cross stitch; the ground colour is grey, the bands across alternately crimson and violet, laid upon a light grey band of two shades.

*Back Stitch.*—This stitch is made like the back stitch used in plain needlework (which see). See also *Back, Satin and Raised* (Fig. 52), and *Slanting Gobelin, Back and Satin* (Fig. 57).

*Cross Stitch.*—The principal stitch now used for Berlin wool work, and known as point de marque, gros point, and kreuzstich, as well as cross stitch. It is used not only for working upon canvas with wools, but for embroidering with any material that will thread upon cloth, silk, satin, and velvet. It was much used in the Phrygian, Egyptian, and Hebrew embroideries, and is occasionally to be met with in the work done between the first and sixteenth centuries (the Sion cope being partly worked in cross stitch). In the middle of the nineteenth century, a few years after the printing of the Berlin patterns, they began to be solely executed with cross stitch, and that work is often called after the name of the stitch. Cross stitch can be worked either in a frame or upon the hand, the work in the frame generally turning out the best. The stitch is a double one, taken over two threads of canvas in height and width, or more than two threads, the object being always to form a perfect square. (See Fig. 38.) The

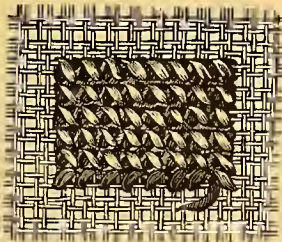


FIG. 38. CROSS STITCH.

wool is taken in a slanting direction across this square, from left to right, the needle being brought up on the lower left hand corner, put in at the upper right hand corner, brought up at the lower right hand corner, and crossed back to the upper left hand corner. When grounding in cross stitch, work the first part of the stitch in rows along the canvas, and cross it when returning. When working a pattern finish each stitch at once, and commence from the bottom on the left hand side.

*Cross (Long) Stitch.*—This is a variation of cross stitch, the two stitches forming it not making a perfect square, as in ordinary cross stitch, but a long stitch crossed. This is managed by taking the wool over a greater number of threads in height than in width—four threads in height to two in width being the correct proportion, as shown

in Fig. 39. This stitch was more used in Berlin wool work thirty years ago than at the present time; it is suitable for geometrical patterns, and can be varied, as shown, by silk cross stitches taken over two long cross ones.

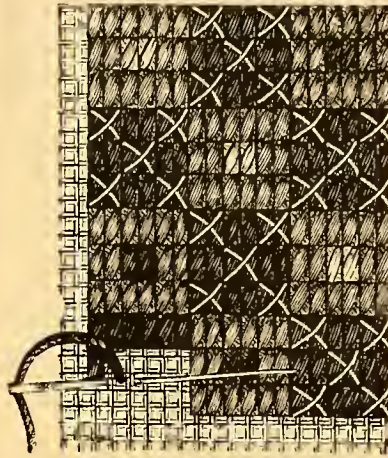


FIG. 39. LONG CROSS STITCH.

*Cross (Persian) Stitch.*—A variety of cross stitch, and known also by the name of rep. The first half of the stitch is a long stitch taken over six horizontal threads in

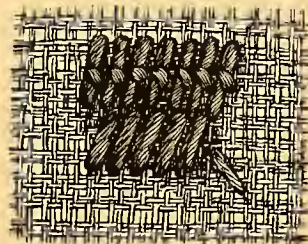


FIG. 40. PERSIAN CROSS STITCH.

a slanting direction, and two in height; the second is the last half of cross stitch, taken over the two centre threads of the long stitch from right to left, as shown in Fig. 40.

*Cross (Slanting) Stitch.*—This is a variety of cross stitch, and is but little used in work. The first part of the stitch is the same as cross, but the return is a straight Gobelin. It can only be worked upon fine canvas, as the stitch, not being carried over the whole of the foundation, requires that foundation to be of the finest.

*Cushion Stitch.*—One of the ancient names for cross stitch. Must not be confounded with the cushion stitch used in embroidery.

*Damask Stitch.*—This is a variety of long stitch. It is taken over four horizontal threads of canvas, or two stitches in a slanting direction and over two upright threads. The variety is that all the remaining second lines of damask stitch are taken over the two lower threads of the upper line, and two new threads instead of all the threads being new.



*Double Stitch.*—This stitch is also known by the name of “star stitch,” and is in reality but a variety of tent stitch. To form it, a square of four threads is necessary, which is crossed in the middle in a slanting direction with a tent stitch, while two smaller tent stitches are worked on each side of the longer one, and thus fill in the square. In large canvas these stitches are crossed in the same order, but this is not necessary upon fine. This stitch is only used with others in fancy patterns, and is illustrated in *Star*, *Cross*, and *Leviathan* (Fig. 55).

*German Stitch.*—This is a stitch formed from a tapestry and tent stitch being worked alternately in a diagonal line across the canvas. The tapestry passes over four threads, the tent over two. In the succeeding line the tent is placed

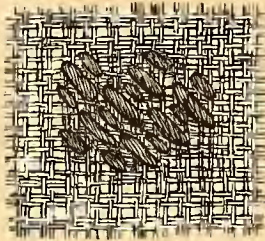


FIG. 41. GERMAN STITCH.

under the tapestry, and the tapestry under the tent, but so that the canvas shows, only useful where the foundation material, like silk or gold canvas, can be left exposed, and rarely employed for patterns. Is also employed when working in chenille upon silver and gold cardboard. See Fig. 41.

*Gobelin Stitch.*—A stitch that has derived its name from its use in ancient tapestries, being known also under the title of tapestry stitch. It is used in embroidery as well as in Berlin work. As shown in Fig. 42, the stitch is raised

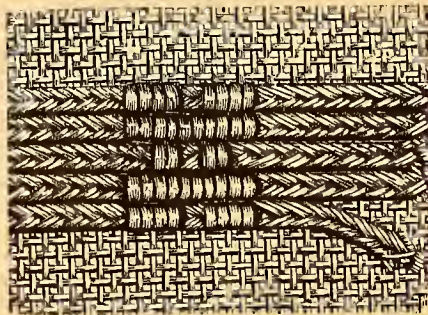


FIG. 42. GOBELIN STITCH.

from the canvas by means of a padding of braid; this padding is a great improvement to Gobelin, as otherwise it is quite a flat stitch, not being crossed. It is worked over two horizontal threads, and into every space left between the upright ones.

*Herringbone Stitch.*—See *Plaited Stitch*.

*Irish Stitch.*—This is used for groundings, or for patterns formed with shades of colour in vandykes crossing. Irish stitch is a long stitch, taken over five or more threads of canvas, in an upright direction, and it requires to be worked on fine canvas. Its only peculiarity consists in

its being alternately started from the last row of canvas and from the third. This allows the stitches to end in one line where the centre of the next line comes, and gives a pleasing variety to ordinary groundings.

*Leviathan Stitch.*—A modern Berlin stitch, sometimes called railway stitch, because it is considered to cover the canvas quickly. It requires large sized or leviathan canvas, and is shown in Fig. 43. To execute, four squares must

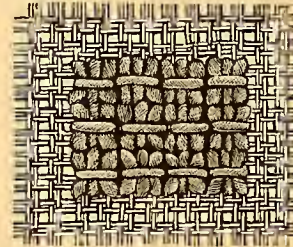


FIG. 43. LEVIATHAN STITCH.

be taken for one stitch, and a cross stitch made into the four corners of this square; the wool is then carried across the centre of the stitch from top to bottom, and then from left to right, so that it passes through all the outside holes of the square forming the stitch. It is worked all together, and each stitch is made as to crossings exactly the same, or an even appearance to the whole will not be given. A greater quantity of wool is used in this stitch than in other grounding ones, but it is considered quicker in execution. Varieties of leviathan are formed by working over six or eight threads in height, and as many in width; these require a double crossing at top and side for the six-thread, and a double crossing and a straight stitch top and side for the eight. They are called *Double Leviathan* and *Treble Leviathan* Stitch, which see.

*Leviathan (Double) Stitch.*—A variety of leviathan worked over eight square threads or four square stitches. Make a cross stitch into the four corners of the square, then a long cross stitch to fill in the holes on each side of

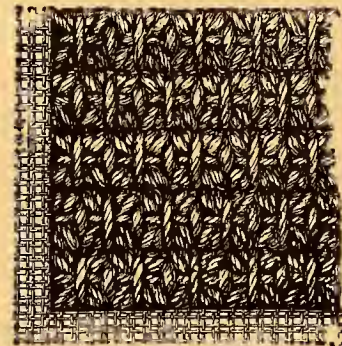


FIG. 44. DOUBLE LEVIATHAN STITCH.

the cross stitch, and lastly an upright cross into the middle stitches in length and width of square. Fill in all the squares in the same order, or the uniformity of the pattern will be destroyed, and put a single long stitch between each square, to fill up the part of the canvas that is left bare. See illustration (Fig. 44). When commencing



a new line of stitches on the canvas, make a half stitch to begin, so that the centre of the second line of stitches does not come under the centre of the first line. Commence with a half stitch at each alternate row. Double leviathan should be worked upon leviathan canvas; it consumes more wool than plain Berlin stitches, but gives a raised appearance to the design. It can only be used for geometrical designs, and is not suitable for groundings.

*Leviathan (Treble) Stitch.*—This stitch can only be worked upon leviathan canvas, and used for covering large surfaces with a raised and showy pattern, but not suitable for groundings. A square of eight threads of four stitches is required. The work starts from the centre, and is taken to one of the corners, passing over four upright threads and four lengthway ones in a slanting direction. The next two stitches are placed one on each side of the first, crossing over four lengthway threads and two upright ones, and *vice versa*, and all finishing in centre hole. The four corners are thus worked (see Fig. 45), and the stitch is completed with a cross stitch over the centre hole, and one in the centre of each side of the square (see Fig. 46). When repeating the stitch these outside crosses

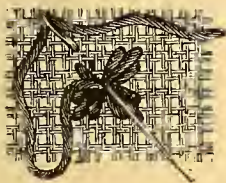


FIG. 45. TREBLE LEVIATHAN STITCH.

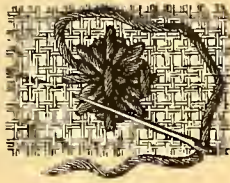


FIG. 46. TREBLE LEVIATHAN STITCH.

are only worked in every alternate square of eight, as there is no room for them to every stitch. They should be worked with silk, or with a contrasting shade of wool.

*Long Stitch.*—See *Satin Stitch*.

*Plaited Stitch.*—This stitch is an imitation of the ordinary herringbone, and is frequently called by that

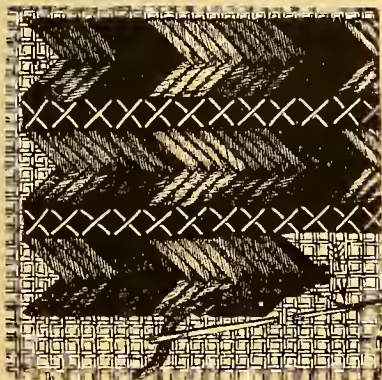


FIG. 47. PLAILED STITCH.

name. The manner of making the plait is shown in Fig. 47, where the wool is taken over six threads of canvas or three stitches in height, and two threads, or one stitch, in width; but the number of threads gone over can be enlarged or decreased without detriment to the stitch, as long as the relative height and width is maintained,

*Plush Stitch.*—This stitch is chiefly used in raised wool work, but is also required to form borders or fringes to plain Berlin work. To commence, fasten the wool at back of canvas, bring it to the front and put the needle in again two threads above where it came out, and bring it back to the front in the same hole it started from (Fig. 48). Draw the wool up, but only so that it forms

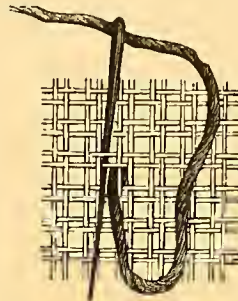


FIG. 48. BERLIN PLUSH STITCH.—DETAIL 1.

a loop of the length required, which is usually an inch (Fig. 49). Hold this loop in the left hand, and make a

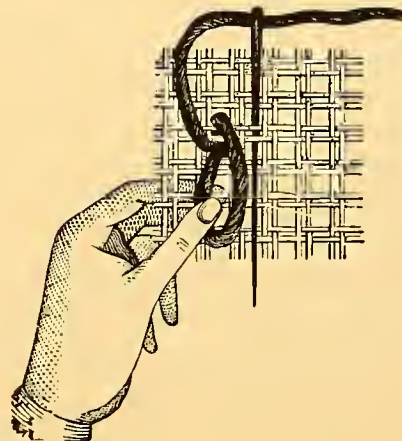


FIG. 49. BERLIN PLUSH STITCH.—DETAIL 2.

tent stitch. This completes the stitch. Work several rows in this manner (Fig. 50), commencing from the bottom

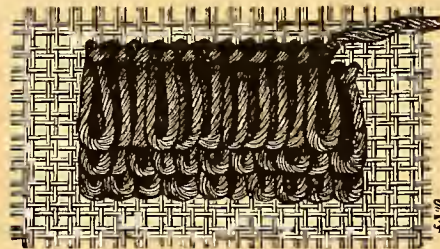


FIG. 50. BERLIN PLUSH STITCH.—DETAIL 3.

of the canvas and working upward. Every loop should be of the same length, and can be passed over a mesh for this purpose if necessary. The stitch can be cut and combed out, and is so done in raised wool work, but it is generally left in loops for borders to mats, &c. Raised and tassel stitches are but slight varieties of plush.



*Railway Stitch.*—See *Leviathan Stitch*.

*Raised Stitch.*—This is sometimes called “velvet,” and is but a variety of plush stitch. It is suitable for raised wool work, and can be worked to any height by using various sized meshes, and then cut and combed until the wool attains the softness of velvet pile. Any sized bone knitting-needles or wooden meshes are used, but a No. 4 knitting-needle is the most suitable. The first stitch is a tent stitch, the needle is then brought up where the stitch commenced, the knitting-needle pushed over the tent stitch and a Gobelin stitch made over it, the wool needle being put in two threads above the place it came out from. It is brought out at the bottom of the next stitch to be made, and a tent stitch worked, and the process described above repeated. The work is commenced from the bottom, and the knitting-needle left in the lowest row until the row above it is completed, to prevent any dragging of wool. Cut and comb out the loops when all the work is completed. The stitch is sometimes worked with the Gobelin over the knitting-needle, and without the securing tent stitch; but when this is done the knitting-needles should be left in the rows, and a strong piece of ticking pasted at the back of the work before they are withdrawn and the stitches cut and combed.

*Rep Stitch.*—See *Cross (Persian) Stitch*.

*Satin Stitch.*—This stitch is used in embroidery as well as in wool work, and under the latter is equally called long and slanting. It is a stitch taken in a diagonal direction across the canvas, the length being varied according to the design; the width, whatever number of threads of canvas, is covered with the wool. Shown in *Slanting Gobelin, Back and Satin* (Fig. 57).

*Slanting Gobelin Stitch.*—A name sometimes given to long or satin stitch.

*Star Stitch.*—See *Double Stitch*.

*Tapestry Stitch.*—See *Gobelin Stitch*.

*Tassel Stitch.*—This stitch is used in Berlin wool work for making fringes, and is but a variety of plush. Worked with a mesh, and with the wool doubled. The stitch requires six threads in length and four in height. Two loops formed of four strands of wool are passed over the mesh, and put into the centre of four threads of canvas in height and along six in width, and secured with a cross stitch that is passed over them and into the outer holes of the stitch, binding the loops firmly together. The back of the canvas should be pasted before these loops are cut, as they are not as secure as those made with real plush stitch.

*Tent Stitch.*—This stitch is also known as “petit point” and “perlenstitch,” and in all ancient needlework it was more used than cross stitch. At present it takes the second place, as work done with tent stitch requires much finer canvas than that executed in cross, the wool being only laid on the canvas once instead of twice, necessitating a fine background, and therefore more labour.

It is shown in Fig. 51, and is the first half of cross stitch,

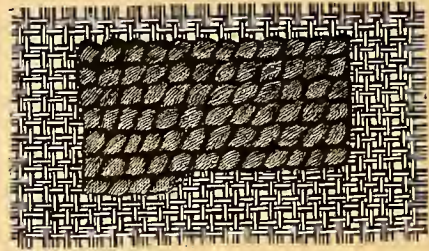


FIG. 51. TENT STITCH.

the wool crossing over one or two threads of canvas in a diagonal direction.

*Various Fancy Stitches (1).*—In the fancy pattern given in Fig. 52 the stitches are back, satin, and raised. The work covers a square of eight stitches, or sixteen threads, and when complete has the appearance of lines radiating from a centre rosette of raised work, the outer part of the design being surrounded with a line of back stitch. To work, leave a centre square of eight threads, bring the wool up from the back, and pass it over three stitches, or six threads, in a straight upright direction, so that it finishes on the line that forms the outer square. This satin stitch is repeated all round the four centre stitches that are left bare, the wool being placed once into every outer stitch of the square, and twice into every inner. The

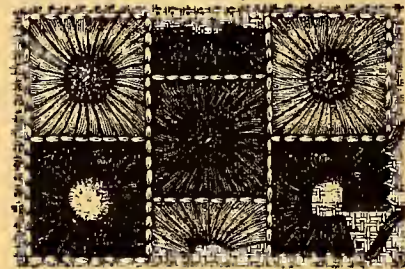


FIG. 52. BACK, SATIN AND RAISED STITCH.

four centre stitches are filled with raised stitches. The wool is wound several times round a bone crochet hook, and then, secured by a needle, run through the loops, while still on the hook, and then passed through the unworked canvas; these loops are made until the centre is well filled with them; they are cut or not, according to fancy. The lines of back stitch in the pattern should be worked in filoselle; two shades of crimson, or two of blue, with amber filoselle, are the best colours to work this pattern in.

(2).—In the arrangement shown in Fig. 53, p. 33, cross stitch is used to catch down upon the canvas horizontal lines of wool. The cross stitches form diagonal lines, crossing each other at equal distances, while they catch down the wool in some rows at every other stitch, at others missing two stitches. The pattern is a very effective one and easily worked, as so much of it is only laid upon the surface. The cross stitches should all be worked in



one shade of colour, but the horizontal lines can be varied, three lines of each colour being sufficient. A pattern useful for any Berlin work that is not subject to hard wear,

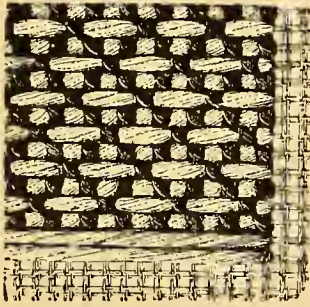


FIG. 53. CROSS STITCH.

and upon which short lengths of wool can be turned to account.

(3).—A fancy pattern, showing how cross and long cross and leviathan stitches can be formed into a design. The cross stitches form the groundwork of the pattern, and are all worked in one shade; the long cross are worked over eight threads of canvas in height and two in width, and are formed with five shades of one colour. Each pattern or arrangement of long cross can be worked in distinct colours, the five shades of each being always necessary. The leviathan forms the dividing lines between

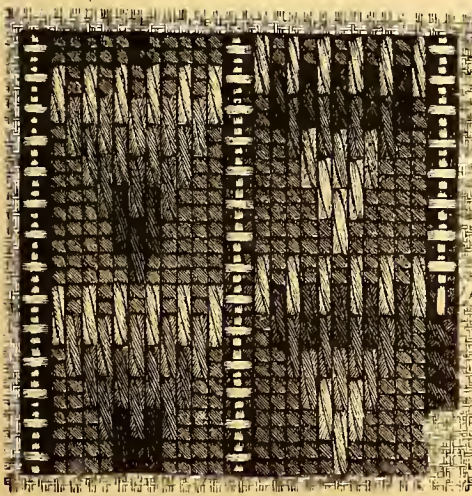


FIG. 54. CROSS, LONG CROSS, AND LEVIATHAN STITCH.

the designs, and should be of black wool, with the two last crossings of bright filoselle, as shown in Fig. 54.

(4).—The design given in Fig. 55 is of a pattern formed by grouping together double or star stitch and cross, and by taking over four of the double stitches a leviathan stitch made with purse silk. The plain cross stitches are made of four different shades of one colour, but any number of colours can be used about them, as long as four shades of each are worked. The double stitches not crossed with the leviathan are all one colour throughout the pattern, the four crossed with the

leviathan are dark in colour, and of the same colour throughout the pattern, as is also the purse silk. The pattern is a good one for using up short lengths of wool,

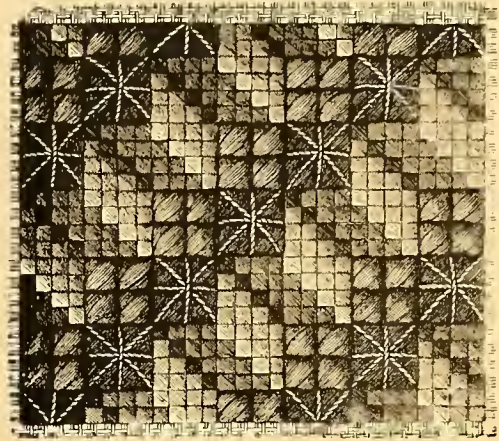


FIG. 55. STAR, CROSS, AND LEVIATHAN STITCH.

and can be worked either upon a leviathan or plain canvas.

(5).—This is a pattern showing the plaited and cross stitch together. The plaited stitch is too heavy to work alone upon canvas, so is always arranged with some other stitch to lighten it. The illustration (Fig. 56) is on Berlin canvas, and the plaits are there separated with rows of cross stitch, the three centre ones of which are, when worked, covered with a light herringboning in silk, the herringbone being taken in every alternate stitch

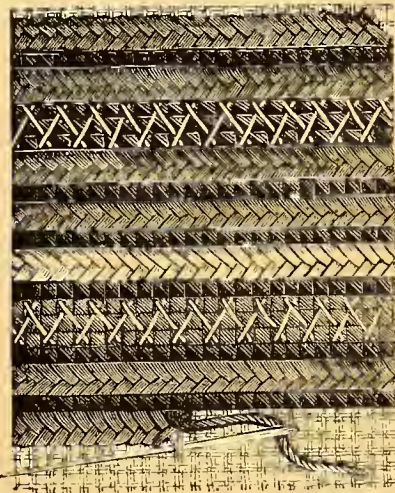


FIG. 56. PLAITED, HERRINGBONE, AND CROSS STITCH.

of the two outer lines. The first and fifth rows of cross stitch are worked in a dark colour wool, the three centre ones in a lighter shade of the same colour. The plaits are sometimes divided with one row of cross stitch, sometimes with three, and sometimes with five. The plaits are arranged as four of one colour, and one of a lighter shade of the same colour; they should harmonise in shade with those used for the cross stitch.



(6).—In the pattern given in Fig. 57, the manner of grouping three Berlin stitches together, so as to form a design, is shown. The stitches are slanting Gobelin, satin, and backstitch. The pattern is divided into strips of unequal breadth, the narrowest taking up six threads in width, or three stitches; the widest, twelve threads, or six stitches. The latter strips are filled with three rows of slanting Gobelin, each stitch taken over four threads.

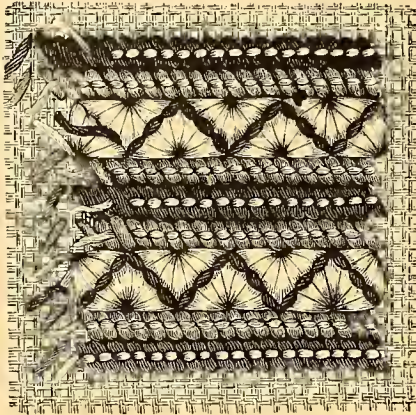


FIG. 57. SLANTING GOBELIN, BACK AND SATIN STITCH.

When the wool work is complete, these are backstitched over with a bright filoselle. The narrower strip is formed of satin stitch arranged as rays of seven stitches to a ray, each ray is commenced from its centre, and covers six threads of canvas; they are, when finished, outlined with back stitch, formed with a contrasting colour. This design can be worked upon leviathan or ordinary canvas, and is suitable for most Berlin work.

(7).—A pattern illustrating an arrangement of satin, so as to form squares upon the canvas. (See Fig. 58.) The squares are made over six threads, or three stitches in length and breadth, and filled by unequal

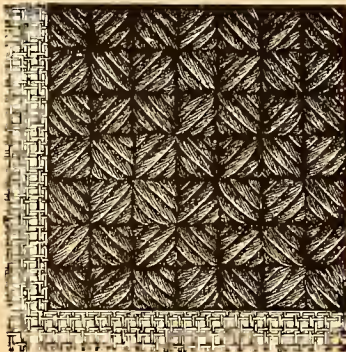


FIG. 58. SATIN STITCH IN SQUARES.

length satin stitches. The direction of the stitches are altered in each alternate square. It makes a good design for cushions and footstools, and can be worked with many shades of colour, or only one, according to the worker's fancy. Requires Berlin canvas.

(8).—A pattern illustrating slanting Gobelin, or long stitch and back stitch. Can only be used upon fine canvas, the wool not being crossed. The stitch, as shown in Fig. 59, can be varied in length, the longest

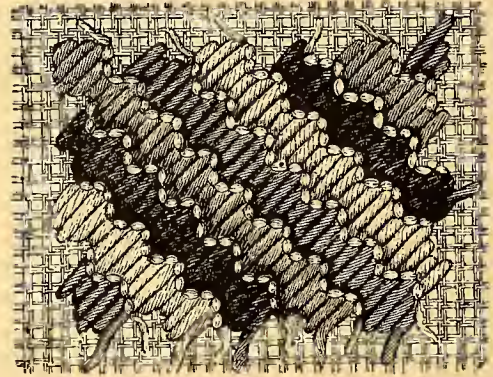


FIG. 59. SLANTING GOBELIN AND BACK STITCH.

slanting Gobelin being carried over six threads of canvas, the shortest over two; the width never varies. Should be worked in lines of colour that harmonise, and completed with a back stitch in filoselle.

(9).—A pattern illustrating an arrangement of satin and cross stitch. It is worked with Berlin, single or double, or with fleecy wool, and upon Berlin canvas, and is suitable for footstools, and curtain and table borders. The dark lines in the illustration are in satin stitch, and are worked over six threads of canvas, rising two threads a time and falling in the same manner, so as to

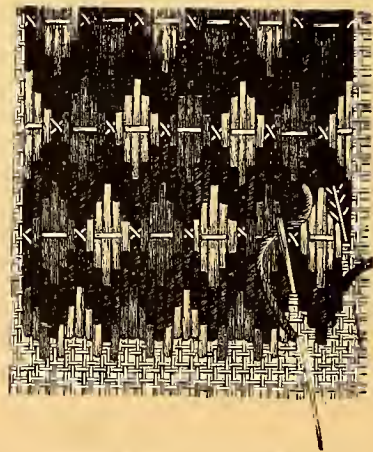


FIG. 60. SATIN AND CROSS STITCH.

form the wavy line across the work. The light lines are divided in the middle, and pass over four threads each of canvas; except the two long middle ones, these pass over six threads. When completed, the centre light lines are crossed with a line of filoselle purse silk or gold cord, but the outside line on each side is left free, and a cross stitch worked beyond it over the junction of the dark wavy line. (See Fig. 60.)

*Velvet Stitch.*—See RAISED STITCH,



**Between.**—A description of needle shorter than those called ground-downs, and longer than bluets. They are strong, and thicker made than the ordinary sewing needles known as sharps.

**Bias.**—A term derived from the French *biais*, used to denote a line taken, either in folding or cutting a material, diagonally across the web. To fold or cut a square handkerchief on the bias, would mean from one corner to that opposite it, when folded shawlwise, so as to make three corners. To cut any stuff on the bias is vulgarly called (Hampshire and Kent) “ou the eater,” but this is only a provincialism in use amongst the lower orders. It appears in Webster’s (Americau) Dictionary, and may be in more general use in the United States.

**Binche Lace.**—At Binche, a town in Haiuault, Brussels lace has been made since the seventeenth century, and even in Savary’s time obtained a high reputation. For some years Binche lace was considered superior to that made at Brussels, and it is continually mentioned in the inventories of the eighteenth century, and called “Guipure de Binche.” Another lace also made at Binche partook more of the heavy pattern of old Dutch lace, while its ground, instead of being confined to the mesh pattern, was varied with the spider and rosettes, grounds seen in old Valenciennes, and illustrated under VALENCIENNES LACE, but never the plait ground. The making of Binche lace has now degenerated into sprigs of pillow lace, which are afterwards appliqué on to machine net.

**Binding.**—(Derived from the Anglo-Saxon *bindan*.) A term used in plain sewing to denote the encasing of the edge of any material, garment, or article if made of a textile, in the folded baud of tape, braid, ribbon, or of any other stuff cut on the bias, so as to hide a raw edge, or to strengthen or decorate the border of a dress, coat, or other article. It may be backstitched through on both sides at once; run one side, and turned back over the edge on the inside and hemmed; or laid flat, and sewn on the inside of a skirt.

**Binding.**—This term is used in knitting to denote the joining together of two separate knitted pieces of one piece of work, and especially indicates the process of joining the heel of a stocking to the foot. To bind, lay the two needles together that have the stitches on, and with a third pin knit a stitch first off one pin and then off the other; slip the second knit stitch over the first, slipping it off the pin as in fastening off. Continue knitting first from one needle and then from the other, and slipping the second over the first until all the stitches are absorbed, and the pieces joined together.

**Bindings.**—These consist of some fourteen different descriptions of braid, and ribbons of various materials respectively. The chief amongst them are as follow:—Bag Strapping, a binding employed by upholsterers, to preserve selvages, and resembling very broad stay-tape. The widths are known as Nos. 1, 2, and super. The measure given is usually short; and there are twenty-four pieces, of 9 or 12 yards, to the gross. Bed Lace is a twilled or figured white cotton binding, used for dimities. It is made in chintz colours for furniture, also in a diamond pattern, and

in blue stripes for bed tick and palliasses. The piece runs to 72 yards, two pieces forming a gross. Carpet Bindings are made in plain and variegated colours to match with carpets. The best qualities are all of worsted; the cheaper are a mixture of cotton and worsted. The pieces measure 36 yards, four forming a gross. Cocoa Bindings are manufactured in two widths, 2½ and 3 inches. They are used to bind cocoa-nut matting. The pieces contain from 18 to 24 yards. Cotton Ferrets are like unsized tape. Grey and black are principally used. They were originally intended to be stouter than tapes, but have sadly decreased in value. Italian Ferrets are made entirely of silk, and are used to bind flannels and dressing gowns. They are made in white, black, scarlet, blue, crimson, &c., of one width only, 36 yards going to the piece. Galloons were formerly used for boot bindings and shoe strings. They are now out of date for the former purpose. They are a mixture of cotton and silk, and are now chiefly in use for binding oilcloths, &c. Statute Galloons are narrow ribbons employed for binding flannel, composed of cotton and silk. The piece consists of 36 yards. There are five widths, respectively called two-penny, fourpenny, sixpenny, eightpenny, and tenpenny. These old-fashioned names do not refer to the price of the galloon, but to the fact of the old penny piece having been taken as a gauge. This ancient plan is also still in use by ribbon manufacturers. Pads is the technical name for watered galloons, used for watch and eye-glass ribbons. Petershams are belt ribbons, used commonly for dresses. Prussian Bindings have a silk face and a cotton back. They are twilled diagonally, and are used for binding water-proofs, mauls, and sometimes for flannels, instead of the more suitable Italian ferret and statute galloon. The piece contains 36 yards, sold by the gross in four pieces. Stay Bindings are used for binding women’s stays, and can be procured in black, grey, white, and drab. They are of widths, running from  $\frac{3}{8}$ ,  $\frac{1}{2}$ , and  $\frac{5}{8}$  of an inch; or from No. 10 to 30. They are sold by the gross in lengths of 12—12, 8—18, or 6—24. Venetians are used for several purposes in upholstery. Their chief use, however, is at present for Venetian blinds; they vary in width from  $\frac{1}{2}$  to 1 inch, and from 1¼ to 1½ inches. The colours are dyed ingrain, and are green, blue, yellow, and white; they are now sometimes used for embroidery. Worsted Bindings are employed by saddlers and upholsterers, and they have also come into use for embroidery, and can be had in many widths, and in nearly every colour. They are called by many people webbing, and as such are frequently named in descriptions of work. Binders and bindings used in needlework may be either on the bias or the straight way of the material when they are placed round the necks and cuffs of garments or round the waists. They are usually sewn on, and then turned over and hemmed down on the wrong side. The gathered part should be held next to the worker. Binders should be cut the selvedge way of the material as being the strongest. Bias bindings are best sewn on with the machine when used to trim dresses and skirts.

**Birds’-eye Diaper.**—A cloth made both in linen and in cotton, named after the small design woven in its texture. See DIAPER.



**Birds' Nest Mats.**—These mats are made of combed-out work and knitting. Cast on sufficient stitches to make a width of five or six inches of knitting, and cut a number of pieces of soft wool into 8-inch lengths. First row—plain knitting; second row—knit first stitch, \* take one or two of the cut lengths, according to size of wool, and put them once round left hand needle, holding so that their ends are equal, knit these with the next stitch, and bring their ends well to the front, knit one, and repeat from \*; third row—plain; fourth row—same as second, except commencing with two plain stitches rather than one, to allow of the inserted pieces mixing flatly with those on the second row; continue second and third rows until the length required is obtained, changing only the first stitches of the second row as shown. Cast off and join, and comb out the inserted pieces until they cover the whole of the knitting with a soft and thick layer of wool, and sew this on to a round cardboard foundation by one of its edges, allowing the other to stand erect. Turn this edge inside, and catch it down to the back side of the knitting at a depth of two inches. Shaded greens are the best colours for these mats. Wool—single or double Berlin, or fleecy.

**Bisette Lace.**—An ancient pillow lace, made in the villages round Paris during the whole of the seventeenth century. It was coarse and narrow, but it obtained a ready sale among the poorer classes. Some better kinds are mentioned in old inventories; these seem to have been made of gold and silver thread, or to have been ornamented with thin plates of these metals.

**Black Mohair Cords.**—These were formerly used for binding coat edges, but are now employed for looping up dress skirts. They are to be had of various sizes, but the most useful are numbered 2, 4, and 7. They are sold by the gross of four pieces of 36 yards each, but short lengths can be obtained. See CORDS.

**Black Silk Cords.**—Fine round cords, employed for binding coat edges, making button loops, and for watch-guards and eyeglasses. There are many numbers, but the most useful sizes are 3, 5, and 7. They are made up in knots of 36 yards, and sold by the gross, but short lengths may be purchased. See CORDS.

**Black Silk Stuffs.**—These are to be had in many varieties of make and of richness for dresses. The quality of the plain kinds may be judged of by holding them up to the light and looking through them, when the evenness of the threads may be seen, and superior quality of the material shown by a certain green shade in the black dye. The widths vary from 22 to 26 inches.

**Blanketing.**—This name is derived from that of the first manufacturer of this description of woollen textile, Thomas Blanket, who produced them at Bristol, temp. Edward III. Yorkshire blankets, for servants, and to put under sheets, measure from 2 by 1½ yards to 3½ by 3 yards, so do the Witney. Austrian blankets have gay coloured stripes, and are much used as *portières*; their size runs from 2 by 1½ yards to 3 by 2½ yards. Scarlet blankets have the same proportions, as well as the grey and brown charity blankets. Crib blankets average from 1 by ¾ yards

to 1¾ by 1¼ yards, and the very best bath make are not sold narrower than 2½ yards. The same name is applied to a kind of towelling in white cotton; the cloths measure 48 by 80 inches to 72 by 96 inches. Brown linen bath blankets are manufactured only in the latter dimensions.

**Blanket Stitch.**—Used in crewel work and other embroideries for edging woollen, linen, and silk materials, and for forming ornamental lines. It is a variety of button-hole worked wide apart in long loops. The stitch is diversified by being made either in a slanting direction or four of an equal size, with a longer or short one in the centre, or with three stitches commencing wide apart, and converging to one common centre. Any or all of these varieties may be used together, or the stitch altered to suit the fancy of the worker, no other essential to blanket stitch being required but its being in substance a button-hole.

**Bley.**—A term especially used in Ireland to denote unbleached calico. See CALICO.

**Blind Chintz.**—These are printed cotton cloths, plain made, and calendered, produced in various colours and patterns, chiefly in stripes and designs resembling Venetian blinds. Their narrowest width is 36 inches, running upwards, by 2 inches, to 80 or 100 inches.

**Blind Cords and Tassels.**—These are made of linen or cotton thread, and of flax covered with worsted. They are sold in lengths of 72 yards, two pieces to the gross, and may be had in amber, blue, crimson, green, and scarlet. The tassels are made of unbleached thread, to match the several colours of the cords.

**Blind Ticking.**—This is a stout twilled material, made of a combination of linen and cotton in all colours and stripes, from 36 to 60 inches in width.

**Block-printed Linen.**—The art of printing linen owes its origin to Flanders, and dates back to the fourteenth century. Ancient specimens are rare; the earliest sample can be found in the Chapter Library, Durham, and a sample of block printing on a fine sheet wrapped round the body of a bishop in the cathedral was discovered in 1827. The Indian method of block printing has recently been revived in England, the blocks being lent for the purpose by the authorities of the India Museum to a firm in London, and used for printing on silk.

**Blonde de Caen.**—See BLONDE NET LACE.

**Blonde de Fil.**—A name sometimes applied to MIGNONNETTE LACE, which see.

**Blonde Net Lace.**—A general term for black and white pillow laces made with a network ground. The best is made at Caen, Chantilly, Barcelona, and Catalonia. The patterns of blonde laces are generally heavy—thick flowers joined together with a wide meshed ground. The Blondes de Caen were celebrated for their delicate and soft appearance. See CHANTILLY LACE.

**Blond Quillings.**—These resemble bobbin quillings, but are made of silk and highly sized and finished. Mechlin is also of silk, but are both unfinished and soft. Each of these quillings is made in various widths, and are used for frills and ruffles.



**Blue Bafts.**—A description of coarse muslin, manufactured at Manchester, designed for wearing apparel, and for export to Africa.

**Blunts.**—A description of needle, short, thick, and strong, employed by staymakers as being the most suitable for stitching jean or coutille, when doubled especially, and used likewise by glovers and tailors.

**Bobbin.**—(French, *Bobine*.) A cotton cord employed by needlewomen for making a ribbed edge to any garment, or other article, by enclosing it in a strip of the material cut on the bias. Bobbin is likewise called cotton cord. It is to be had in white and black, varying in size, and done up in half bundles of 5lb., mixed sizes or otherwise, also in single pounds ready skeined. Bobbin is a term likewise employed to denote the small reel on which thread is wound in some sewing machines, and also a circular pie of wood, with a wide cutting round it, to receive linen, silk, or cotton thread for weaving.

**Bobbin Lace.**—Used to designate pillow lace, and to distinguish it from needle-made lace during the sixteenth century. It was a better kind than bone lace, and supposed to be of gold or silver plaited threads.

**Bobbin Net.**—A kind of net made by machinery, the stocking frame being adapted to that purpose. The cotton of which it is made is chiefly spun in Lancashire, and the superior kinds are known by the elongation of the meshes near the selvages. The first attempt to make net by machinery was in 1770, when a stocking frame was employed, and success attained in 1810. The width of this net runs from 30 to 72 inches. Quillings are made of it.

**Bobbin Quillings.**—Plain cotton net, made in various widths, and used for frills. Brussels quillings are superior in quality, having an extra twist round the mesh.

**Bobbins.**—The thread that is used in pillow lace is wound upon a number of short ivory sticks, called bobbins, and the making of the lace mainly consists in the proper interlacing of these threads. The bobbins are always treated in pairs, with the exception of the gimp bobbins, and are divided into working and passive. The number required for the commencement of a pattern are hung upon a lace pin into the top pinhole of the pattern, and the thread is unwound four inches. The passive bobbins, or hangers, are spread out in a fan shape and fall down the pillow; the workers, or runners, work across these from side to side, alternately. Place no mark upon the bobbins to distinguish them, as they change too often to allow of it, but number them in the mind from one to eight, &c., as used. Never look at the bobbins when working, but watch the pattern forming and use both hands at the same time. Wind the thread upon the bobbins by holding them in the left hand and wind with the right, keep the thread smooth, and never fill the bobbin. When finished winding secure the thread by holding the bobbin in the left hand turned upwards, the thread in the right, place the middle finger of the left hand upon the thread, and turn the wrist to bring the thread round the finger, transfer the loop thus formed to the bobbin by pulling with the right hand while putting

the loop over the head of the bobbin with the left finger. This keeps the bobbin from running down, and is called a rolling or half hitch. Threads may be lengthened by tightening, at the same time gently turning the bobbin round towards the left, or shortened by lifting the loop with the needle pin and winding the bobbin up. When wound, the bobbins must be tied in pairs by fastening the ends of the two threads together, the ends of the knot cut off as closely as possible and wound a little way up one bobbin, the other being unwound in the same degree; this puts the knots out of the way for the commencement. Winding by a machine is preferable to hand winding when the thread is very white, as the hand is apt to discolour it.

**Bobbin Tape.**—Made in cotton and in linen, both round and flat; the numbers being 5, 7, 9, 11, 13, 15, 17, 19, and 21. See TAPES.

**Bobs.**—These are used in pillow and needle laces to ornament the connecting bars between the lace patterns, and are identical with crescents, crowns, spines, and thorns. A bob is made by twisting the thread round the needle and drawing it up tight to the bar or bride ornée.

**Bocazine.**—(Old French, *Boccasin*.) A kind of fine buckram or calamance, made of wool.

**Bocking.**—A coarse woollen material, resembling baize or drugget, called after the town where it was manufactured.

**Bodkin.**—(Anglo-Saxon for a dagger; also designated tape needle.) A small metal instrument, combining in appearance a needle and a pin, having a knob at one end to prevent its piercing the hem through which it is passed to convey the ribbon, cord, or tape, and two eyes at the other end—one long, and one near the extremity small and oval shape. They are sold by the gross or singly.

**Body Linings.**—These may be had in linen, union, and calico; in white, grey, black on one side and grey the other; plain and figured materials. They usually measure about 34 inches in width; some plain made, and others with a satin face.

**Bolting.**—A kind of canvas, so called because made originally for the bolting or sifting of meal and flour. It is a very fine kind of woollen canvas, chiefly made in England, and employed for samplers. There is also an inferior description, of a yellow colour, known as sampler canvas. Bolting is woven after the manner of gauze of finely-spun yarn. It may be had also in silk, linen, and hair.

**Bolton Sheeting.**—Otherwise *Workhouse sheeting*, or *twill*. A thick coarse twilled cotton, of the colour technically called grey—really yellow, being unbleached; much employed for crewel embroidery, and washing better each time it is cleaned. A suitable material for ladies' and children's dresses and aprons, as well as for curtains and other room hangings. It is to be had in various widths, from 27 to 36 and 72 inches. There are two makes of this material, the plain and the snowflake. It is much employed for purposes of embroidery, and often in combination with Turkey-red twill.



**Bombazet.**—This is one of the family of textiles denominated Stuffs, or those worsted materials introduced into England by the Dutch settlers in the reign of Henry 1. It is a plain, twilled, thin worsted fabric, with a warp of a single thread, pressed and finished without a glaze. The width varies from 21 to 22 inches.

**Bombazine.**—(Latin, *Bombacinium*, French *Bombasin*.) A combination of silk and worsted, the warp being of the former, and the weft of the latter; formerly made at Norwich and Spitalfields, &c., in various colours, but now chiefly black. A manufacture introduced by the Flemings in 1575, which has no glaze, and is manufactured both plain and twilled, of about 18 inches in width. Nearly the same fabric is now sold in different widths, and under various names. It has a twilled appearance, as the worsted weft is thrown on the right side, is easily torn, and ravel out quickly. In the time of Queen Elizabeth it was also made of silk and cotton. Bombazine had its origin at Milan, and was then a twilled textile, so named from *bombyx*, the Latin for silkworm. It was first made of a mixture of cotton and wool at Norwich in 1575.

**Bombé** (French).—A term signifying puffed or rounded, and employed in dressmaking as well as in embroidery.

**Bone-casing.**—The covering made for strips of whalebone, designed for the stiffening of dresses and stays.

**Bone Point.**—The first pillow laces made in England in the sixteenth century were all called bone, by reason of the bobbins being formed from the bones of animals, and sometimes the pins made of fish bones. The word point is, however, an incorrect term to use for pillow laces.

**Boning.**—A term used by staymakers and dressmakers to signify the insertion of strips of whalebone into stays, or into casings in the bodices of dresses.

**Bonnet Cotton.**—A coarse kind of thread, consisting of eight to sixteen strands twisted together. Calico bonnets are made with it, and it is employed in upholstery. See SEWING COTTONS.

**Bonnet Wire, or Wire Piping.**—A small, pliant wire, covered with silk—black, white, Leghorn or straw colour, &c.; or with white cotton. The numbers are 2, 3, 4.

**Boot Elastics.**—This material may be had in silk, thread, cotton, or mohair, small cords of indiarubber being enclosed and woven into the fabric. They are made from 3 to 5 inches in width, and are sold in lengths to suit the purchaser. See ELASTIC WEBBING.

**Book Muslin**, more correctly written buke muslin, is a plain, clear description of muslin. It is either "lawn buke," stiffened to imitate the French clear lawn; or hard, bluish, and much dressed; or else it is soft, in imitation of the Indian buke. It is woven for working in the tambour. See SWISS MUSLIN.

**Bordé** (French).—Edged with any description of trimming, and *Bordé à Cheval*, a binding of equal depth on both sides of the material.

**Borders.**—Any description of muslin, net, or lace frillings, whether embroidered or plain, employed for women's caps and bonnets, and the bodice of outer or

inner garments, and usually attached to the neck and sleeves.

**Borders.**—That part of the pattern in lace that forms the rim or outer edge. In needlepoints this edge is button-holed, and, when raised, called the cordonnet, and profusely trimmed with picots and couronnes. In pillow laces it forms part of the pattern, and in the working is ornamented with pinholes.

**Botany Wool Cloth.**—A fine woollen textile, having a small woven design on the surface like herringbone in appearance. It measures 25 inches in width, and is a new description of material for women's dresses.

**Botany Yarn.**—A description of worsted yarn employed for the knitting of coarse stockings.

**Bourré** (French).—Stuffed or wadded. A term frequently applied to quilted articles; also used in embroidery.

**Bourre de Soie, Filoselle.**—A French term to denote that portion of the ravelled silk thrown on one side in the filature of silk cocoons, and afterwards carded and spun, like cotton or wool. It forms the spun silk of commerce.

**Bourette.**—(Otherwise known as "Snowflake" and "Knickerbocker.") A French term employed to signify a method of weaving by which the small loops are thrown up to the face of the cloth. It measures 24 inches in width.

**Bowline Knot.**—Useful for fringes, also for netting and knitting, crochet, and for any work where threads require joining together securely without raising a rib. It is formed by making a loop of one thread, and holding it in the left hand, picking up the other thread in the right hand, passing one end of it through the loop, then under both the ends held in the left hand, then over them and under its own thread after it comes out of the loop, and before it goes under the threads held in the left hand. Right and left hand threads should then be pulled tight at the same time. For fringes the right hand threads can be arranged to fall down for knots or joins, the ends will work in flat.

**Bows.**—Ornamental loopings of ribbon, or other silk, satin, and other material. These are made in several forms, such as the "Alsatian," two large upright ones worn by the peasants as a head-dress; the "Marquise," so called after Mme. de Pompadour, made with three loops and two ends, seen on the dresses of that period; the "Butterfly bow," made in imitation of that insect's wings; the well-known "True-lover's knot," "Nœuds flots," a succession of loops so placed as to fall one over the other, like waves, being one of the present modes of trimming dresses. For an ordinary bow, two loops and two ends, three quarters of a yard of two-inch ribbon will be found sufficient.

**Box Cloths.**—These are thick coarse Melton cloths, dyed in all colours, although usually in buff. They are designed for riding habiliments, measure 1½ yards in width, and vary in price.

**Box-plait, or Pleat.**—Two plaits made side by side, reversewise, so that the edges of the respective folds should meet, leaving a broad space of the double thickness between each such conjunction of the plaits (or pleats). The name is taken from the box-iron employed for pressing them.



**Brabançon Lace.**—A name given to Brussels lace, and so called because Brussels is the chief town of South Brabant.

**Brabant Edge.**—Used in ancient needle point and modern point. A combination of Brussels and Venetian edge worked alternately.

**Braiding.**—(From the Saxon *bredon*, to braid or plait together.) Braiding has for many centuries been a form of ornamental needlework, gold plaits having been found in British barrows, and ornaments of braidwork are seen upon the pictured dresses of the ancient Danes. In the sixteenth century, in Italy, lace was formed of braids made upon pillows, and the Asiatics, Greeks, Turks, and Indians have always used it largely for decorations. Modern braiding

finished. Figs. 61, 62, and 63 are the ordinary braiding patterns used in England. The first is worked with a fancy coloured braid on white marcella, or other washing ground, and is suitable for children's dress, nightgown cases, comb bags, &c. Fig. 62 is a black plain braid upon cloth, and is suitable for ladies' dresses and jackets. Fig. 63 is a gold

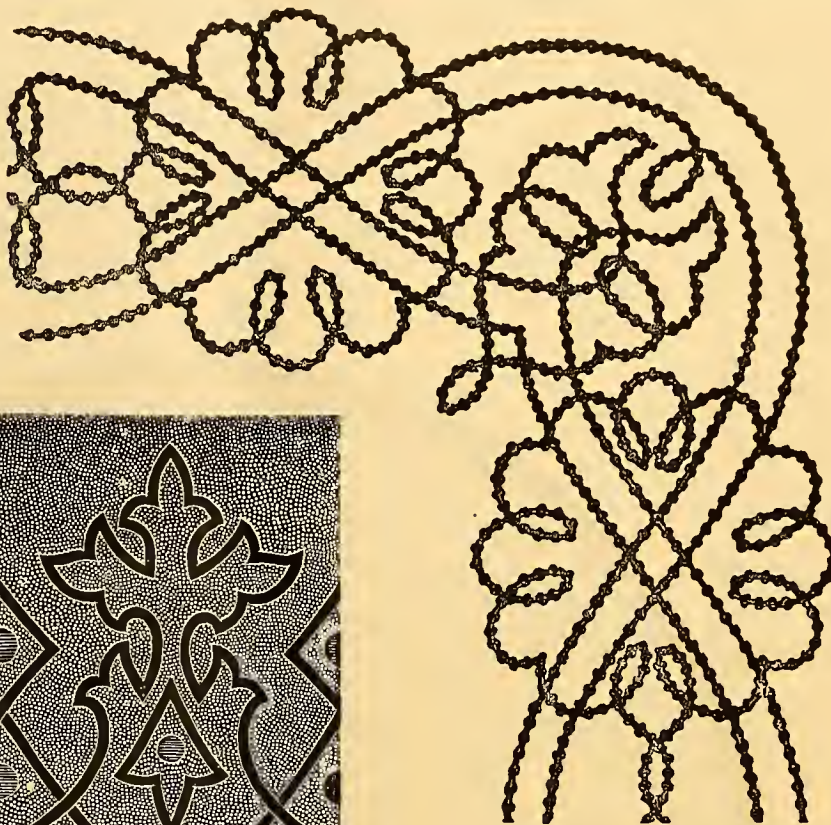


FIG. 61. FANCY BRAID ON WHITE.



FIG. 62. PLAIN BRAID UPON CLOTH.

in England is confined to ornamenting dress materials, the simpler kind of antimaccassars and mats with mohair and silk braids; but the natives of India still embroider magnificently with gold and silver and silk braids. Braids, of whatever kind, can be laid upon velvet, leather, cloth, silk, or fancy materials, and are backstitched to these materials with strong silk or thread. The pattern is traced upon the material or drawn upon tissue paper, which is pulled away when the design has been worked. The beauty of the work depends upon stitching the braid even and keeping the stitching to its centre, turning all corners sharp; either twisting the braid or carefully settling it; and in making the braid lie flat on the material without a pucker. To prevent the latter fault, fasten one edge of the material to a weight cushion while working. Both ends of the braid should be taken through to the back and fastened off there, as no joins or frayed edges are allowable to the front. Damp the material and iron at the back when the work is

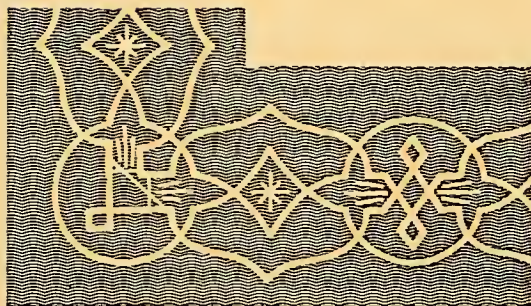


FIG. 63. GOLD BRAID ON CLOTH.

braid upon cloth, useful for mats, tea cosies, and other small articles. Fig. 64 is an illustration of Indian braiding, and is a much more elaborate and beautiful design than is attempted in England. It is entirely executed with gold and silver braid, and is worked upon cloth. This cloth is of different colours, joined as in *appliqué*. The outside border



is black, also the dark centre line; the rest of the ground is scarlet, except in the centres of the pine-shaped ornaments, which are pale buff and soft green alternately.

**Braids.**—(Derived from the old English *brede*, and the Anglo-Saxon *bredan*, to braid, bend, weave.) There are twelve or more varieties of braid. The alpaca, mohair, and worsted braids, for trimming dresses, may be had in many colours, as well as in black. These are sold in pieces of 36 yards each, but also in small knots by the gross, and by the yard. Their numbers run 53, 57, 61, 65, 73, 77, 81, 89, 93, 97, and 101. The black glacé braids, made of cotton, though pretty when new, are not durable. The numbers are 41, 53, 61, 65, 73, 81, 93, and 101; and there are four pieces of 36 yards each to the gross. Crochet braids, also called Cordon, are very fully waved, and are used for working edges with crochet cotton; they are a heavy article. Fancy cotton braids are made in different colours and

of 24. Skirt braids of alpaca and mohair are sold in lengths sufficient for the edge of the dress, and are tied in knots. In the "super" and "extra heavy" the numbers are 29, 41, and 53. The lengths vary from 4 to 5 yards, and are sold by the gross pieces. All black braids should be shrunk before put on the dress, by pouring boiling water on them, and hanging them up, so as to allow the water to drop from them until dry. Hercules braid is a corded worsted braid, made for trimming mantles and dresses, the cords running the lengthway, not across. Grecian braid is a closely woven article, resembling a plait of eleven or thirteen. There are also waved white cotton braids, used for trimming childrens' dress, which are sold by the gross, cut into lengths. The numbers are 11, 17, 21, 29, and 33. There are also waved worsted braids for children's use, which are sold in knots of 4 or 5 yards each, and sold by the gross pieces. The numbers are 13, 17, and 21. White

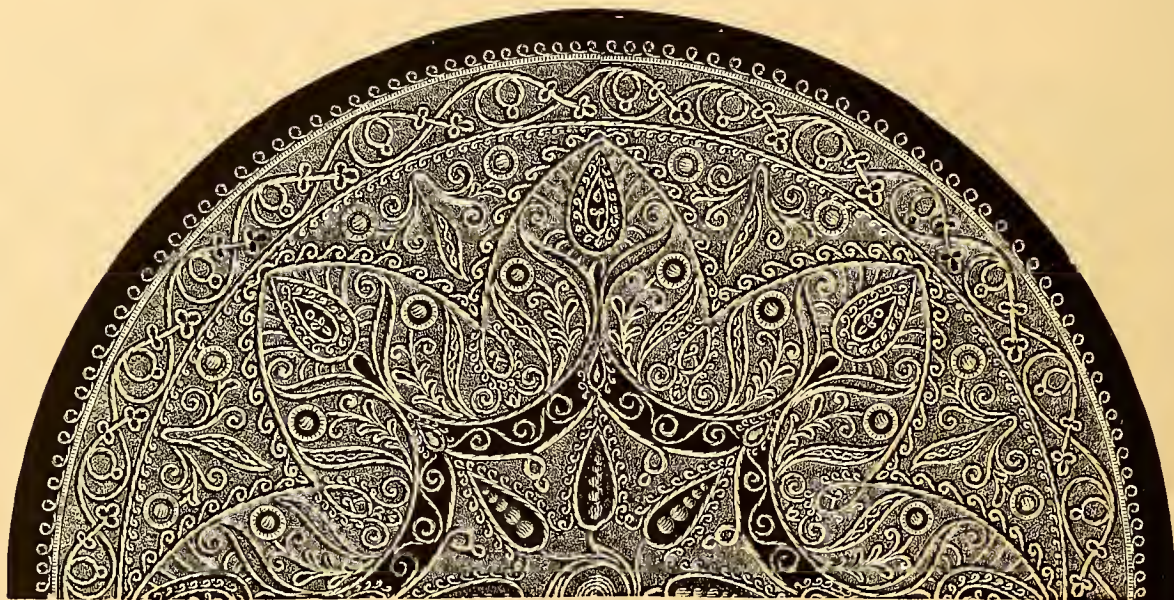


FIG. 64. INDIAN BRAIDING IN GOLD

patterns, and a chintz braid in many colours is included amongst them, suitable for cuffs, collars, and children's dresses. There are also thin narrow ones, which are employed in hand made lace. French cotton braids, made more especially for infants' clothing, are loosely woven, plain, and fine. The numbers in most request are 13, 15, 17, 19, 21, and 39; but they run from 5 to 77. They are cut into short pieces, and sold by the gross. The mohair, Russia, or worsted braid is to be had in black and in colours, and consists of two cords woven together. The numbers run from 0 to 8; they are cut into short lengths, and sold by the gross. The wide makes are in lengths of 36 yards each, four pieces to the gross. The Russian silk braids are of similar make, and are employed for embroidering smoking caps, their colours being particularly bright. They are sold in skeins, six making the gross, the former being rarely more than 16 or 18 yards in length, instead

cotton braids, employed for trimming print dresses, run in the same numbers as the worsted braids. Gold and silver braids, employed for uniforms and court and fancy dresses and liveries, &c., form a distinct variety, and are called lace. Every season produces new varieties, either designated by some fashionable name of the current time, or some distinct term connected with their make, such as basket, or mat braid. Church lace, composed of silk, and sometimes with gold and silver thread, is another make of braid. The real cordon braid is made without any wave, and is edged with picots. Most of the coloured cotton braids will wash, excepting the pink, but they shrink. The broad are sold cheaper by the dozen yards, or piece of 36 yards; the narrow are sold by the knot. The star braid is coloured, which *see*. To every sewing machine a braiding foot is attached, by which narrow braid can be put on in a pattern. When wide ones are employed they



need very careful tacking, to keep them flat during the process of sewing on. Since the introduction of machine sewing, wide braids have been more extensively used than ever before.

**Braid Work.**—The variety of braids used in tape guipures are great, and the manner of forming them is the first step to pillow lace making. They form the engrenures and edgings, and are really the chief stitches in the lace, which are easier understood when learnt as a braid, where all the various interruptions necessary to form patterns are laid aside, than in the regular patterns, until the stitch has been thoroughly mastered in straight rows.

*Cloth or Whole Braid.*—Some of the old guipures are entirely worked with this braid, the stitch of which resembles weaving. Rule two parallel lines on the passement a quarter of an inch apart, and with a fine needle pierce an even row of holes on each line about as wide apart as the width of a coarse needle (the pricking is guided by the coarseness of the thread used); the holes should be opposite each other, and quite even. Take twelve pairs of bobbins, tie in a knot, put a pin through it, and pin it to the pillow, putting pin in up to its head. Six of the bobbins should have a distinguishing mark upon them, and are called runners; they run from side to side, and answer to the woof of the cloth; the eighteen remaining bobbins are called hangers, and hang down upon the pillow without moving, and answer to the web. Run a pin into 1st hole of pattern of left hand side of pillow, and wind up all the bobbins to a distance of four inches from the pin to head of bobbin. Take two pairs of the runners, twist each pair three times outside the left hand pin, working with the left hand, and twisting towards the left; leave one pair of runners hanging behind the pin (and name the others 1st and 2nd, the 1st being on left hand),\* take up 2nd, and pass it with the left hand over the 1st hanging bobbin towards the right hand; then take up the 1st hanging bobbin in the left hand between the thumb and first finger, and the 2nd hanging bobbin in the right hand between the thumb and first finger, and lift them to the left, so that each passes over one of the running bobbins; then take the 1st running bobbin and lift it to the right over the 2nd hanging bobbin; the two hangers will now be together; leave them resting by the left hand pin, and take up the 2nd runner, and pass it to the right over the 3rd hanger; take up the 3rd and 4th hangers, and pass them with both hands backwards to the left, each over one of the two runners; take the 1st runner and lift it over the 4th hanger to the right, bringing the hangers and runners together again; leave the 3rd and 4th hangers by the side of the 1st and 2nd hangers; take 2nd runner and pass it over the 5th hanger to the right; take the 1st and 2nd hangers in both hands, and pass them backwards, as before, to the left, over the 1st and 2nd runners; take the 1st runner and pass it over the 6th hanger to the right; leave the 5th and 6th hangers next to the 3rd and 4th on the left; take the 2nd runner and pass it over the 7th hanger to the right; take up the 5th and 6th hangers and pass them back to the left over the two runners; take the 1st runner and pass over the 8th

hanger to the right, and leave the 7th and 8th hangers by the 5th and 6th on the left hand; take 2nd runner and pass over 9th hanger to the right; take 9th and 10th hangers and pass backward to the left hand over the two runners; take 1st runner and pass over 10th hanger to the right; take 2nd runner and pass over 11th hanger to the right; take 11th and 12th hangers and pass backwards to the left, over the two runners; take 1st runner and pass over 12th hanger to the right, leave the 11th and 12th hanger by the side of the 9th and 10th; take 2nd runner and pass over 13th hanger to the right; take 13th and 14th hangers and pass backwards to the left, over the two runners; take 1st runner and pass over the 14th hanger to the right, leave 13th and 14th hangers by side of 11th and 12th, on the left side; take 2nd runner and pass over 15th hanger; take 15th and 16th hangers and pass backwards to the left, over the two runners; take 1st runner and pass over 16th hanger to the right, then leave the 15th and 16th hangers on the left, by the side of the 13th and 14th; take 2nd runner and pass over 17th hanger; take the 17th and 18th hangers and pass backwards to the left; take 1st runner and pass over 18th hanger to the right. Having now come to the end of the line, and worked in all the hangers, take the two runners in right hand quite across the pillow, put in a pin opposite to the one which was placed in pattern on left hand side, twist the two runners three times to the right. The 3rd pair of marked runners will now be hanging behind the pin which has just been placed in the pattern, twist these three times towards the left; then take the 2nd runner of the pair just brought across, and pass it to the right over the 1st runner of the pair found behind the right hand pin; take these two runners and pass them back to the left over those runners used in working across; take the 1st runner of those brought across, and pass it over the 1st runner of the new pair. The pair which has been brought across is now left behind the right hand pin, and those found must be twisted three times to the left and worked back the reverse way by taking the 1st hanger and passing it to the right over the 2nd runner; take the two hangers and pass over the 1st and 2nd hangers to the left; take the 2nd hanger and pass over 1st runner; leave 1st and 2nd hangers on the right, and take 4th hanger and pass over 2nd runner to the right; take the two runners and pass over 3rd and 4th hangers to the left; take 4th hanger and pass over 1st runner to the right; leave 3rd and 4th runners on the right, and take 5th hanger and pass over to the 2nd runner to the right; take both the runners and pass over 5th and 6th hangers to the left; take 6th hanger and pass over 1st runner to the right; leave 5th and 6th hangers by the side of 3rd and 4th on the right; take 7th hanger and pass over 2nd runner to the right, and take both the runners and pass over 7th and 8th runners to the left; take 8th hanger and pass over 1st runner to the right; leave 7th and 8th on right by 5th and 6th; take 9th hanger and pass over 2nd runner to left, and take both the runners and pass over 9th and 10th hangers to the left, and take 10th runner and pass over 1st runner to the right; leave 9th and 10th hangers on the right by 7th and 8th; take 13th hanger and pass over 2nd runner to the right; take both runners and pass over 13th and 14th hangers to



the left; take 14th hanger and pass over 1st runner to the right; leave 13th and 14th on the right by 11th and 12th; take 15th hanger and pass over 2nd runner to the right; take both runners and pass over 15th and 16th hangers to the left; take 16th hanger and pass over 1st runner to the right; leave the 15th and 16th hangers on the right beside 13th and 14th hangers; take 17th hanger and pass over 2nd runner to the right; take both runners and pass over 17th and 18th hangers to the left; take 18th hanger and pass over 1st runner to the right; leave 17th and 18th on the right by the 16th and 17th; take the runners across the pillow, and put up pin in the pattern, twist three times, and make the same stitch with the pair of runners which are waiting behind the left hand pin; leave the pair just used in working across, and work back with the pair that has been waiting, commencing from \*.

*Cucumber Braid.*—Fig. 65, *passement* ruled to a quarter of an inch between two parallel lines, as before, and pricked twelve pinholes to the inch. Put up six pairs of bobbins, work two rows of cloth stitch, putting up pins on right and left; divide the bobbins into fours, and begin with the four middle ones; make a cloth stitch, and pass the bobbin nearest the right hand over the next bobbin towards the left hand. Take up the right hand pair of centre bobbins and make a whole cloth stitch, pass the left hand runner over towards the right hand runner, make a whole stitch, put in the pin, and twist each pair once, make



FIG. 65. CUCUMBER BRAID.

a whole stitch, and leave the right side. Take up the left hand pair of the four middle bobbins, make a whole cloth stitch with the next pair towards left hand, pass the right hand runner over the left hand runner, make a whole stitch, set up the pin, make a whole stitch, and pass the right hand bobbin over the left hand bobbin. Now return to the middle four, and make a whole cloth stitch, pass the first right hand bobbin over the second towards the left hand side; then pass the 3rd from the right hand over the 4th towards the left; work the right hand pair back to right pin, as before, and the left hand pair to the left hand pin; continue to do this until perfect.

*Cucumber Braid as an Edging with an Inner Pearl Edge.*—Hang on the bobbins in two sets, five pairs and a gimp for the plain edge side, four and a gimp for the



FIG. 66. CUCUMBER BRAID.

pearled. Begin at the plain edge, work into the middle with cloth stitch, pass the gimp, and make the inside pearl by twisting the runners six times; stick a pin into

inside hole, and work back (see Fig. 66). Return to the middle, twist the runners twice, and work the other side the same, but adding the pearl edge. Fill the centre with a cucumber plaiting, then twist 1st and 2nd runners twice; stick a pin in pillow to hold these threads, twist 3rd and 4th runners, and work to the edge with them; then return, and take 1st and 2nd runners to other edge. Make inside pearl as before, and repeat.

*Diamond Hole Braid.*—Make a hole in centre of braid, then work two cloth stitch rows, make a hole upon each side, and plait the four bobbins under the upper hole with cloth stitch; work two cloth stitch rows, and make a hole in the centre under the four bobbins which make the cloth stitch. Holes that go straight across the braid begin from the left; having put up a pin in the left hand, bring one pair of bobbins towards the right hand, making a cloth stitch with the first pair, leave all four hanging, take the next four bobbins and make a cloth stitch, leave these four hanging, and take the next four and repeat, this brings the work up to the right hand pin; put up a pin, and work back to the left hand with cloth stitch, having thus formed three small holes across the braid.

*Half, or Shadow, or Lace Braid.*—The *passement* is pricked, as in cloth braid, and twelve pairs of bobbins put on. The runners in this are not brought in pairs across the braid. One goes straight across and the other slanting down the work. Put up six pair of bobbins; work one row in cloth stitch across from left to right and back again; make a whole stitch, place the pair on one side, and give the running bobbins one twist to the left; take the next pair, which is already twisted, pass the centre left hand bobbin over the centre right hand bobbin; twist both pairs once to the left; bring forward the next pair, centre left hand over centre right,



FIG. 67. HALF, OR SHADOW, OR LACE BRAID.

one twist with both pairs, and continue this to the last pair, when a whole stitch is made without twisting; twist three times, and put up pin for the plain edge; return in the same way, making one twist after the whole stitch, as unless the worker does this, and is very careful to bring only one runner across, the work will go wrong. This stitch is not drawn tightly, but a firm pull at the heads of all the bobbins must be occasionally given to keep the threads straight and even, and present a perfect open braid, as shown in Fig. 67.

*Hole Braid or Flemish Stitch.*—*Passement* pricked as in cloth, and twelve pairs of bobbins put on. The holes are always made in the same way, although their arrangement and the number of bobbins used can be varied. Work across from left to right in cloth stitch six times, putting up the pins each side in holes pricked for them; then divide the bobbins equally, and put a pin



in the centre, having six pairs on each side. Take up left hand bobbins and work with six pairs in cloth stitch, which brings the work to the pin in the centre; then work back to the left, without twisting or putting up a pin, with the same six pairs, twist and put up a pin and leave the bobbins. Take up those on the right hand, and work up to the pin in cloth stitch, and back without twist



FIG. 68. HOLE BRAID OR FLEMISH STITCH.

or pin; put up a pin and work across the whole twelve bobbins to the left hand, and so enclose the centre pin, which thus makes the hole the braid is called after. A badly shaped hole will disfigure the lace, but a well made one requires practice and care. To avoid making it too large, do not draw the bobbins tight after dividing them, and keep the hanging bobbin drawn towards the centre pin. See illustration (Fig. 68).

*Ladder Braid.*—Hang on twelve pairs of bobbins, divide the hangers in half, leaving two pairs of runners on left hand side of pillow, and one pair of runners on right hand side. Begin from left hand side, work in pin, and work on with cloth stitch up to the middle of the hangers; twist the pair of runners twice, and work cloth



FIG. 69. LADDER BRAID.

stitch up to right hand hangers; work in the pin on the right, and return to the middle of the hangers; twist the pair of runners twice, and work cloth stitch to the left; repeat from side to side until the stitch is perfect, as shown in Fig. 69.

*Lattice Braid.*—Twelve pairs of bobbins on pillow. Work in the pin on the right hand side, and give one twist to each pair of bobbins; take the pair of runners and make a cloth stitch with the first pair of hangers; then take the bobbin nearest the right hand pin, and pass it over the bobbin towards the left hand pin; then pass the 3rd bobbin over the 4th towards the left hand; make a cloth stitch with the next pair of hangers, and pass



FIG. 70. LATTICE BRAID.

the right hand bobbin over the one next to it towards the left hand pin; then the 3rd over the 4th to the left hand, and continue until the left hand of braid is reached. The same pair must work right across, and should be distinguished with a mark (see Fig. 70). In this

stitch the bobbins are worked in a slanting direction across, instead of being taken straight. Fig. 71 will show their direction. One side must have its pin put in three pins in advance of the other. In Fig. 71, the dots down the side are the pinholes, the square ones between are the finished stitches, the falling lines show the direction of the work. The hangers must be kept tight down while the pair of runners are working across, which is managed by continually pulling the hangers, and pressing down their heads to keep them even, and to prevent the threads rising up when a pin is put in. This stitch is much used for the inside or centre of flowers.



FIG. 71. LATTICE BRAID.

*Open Braid.*—Twelve pairs of bobbins. One row of stem is made on each side, the working bobbins being at the inner edge; twist each pair twice, make a stitch, stick a pin in centre hole, twist twice, and make the stitch about



FIG. 72. OPEN BRAID.

the pin, then twist three times, and once more work stem on each side for the space of two holes, and repeat centre stitch, as shown in Fig. 72.

*Open Cross Braid.*—Fig. 73 may be worked with different numbers of bobbins, but the illustration only requires eight pairs, and the usual size prickings on passement. Stick in pin right and left; divide the eight pair into three sets, that is, leave two pairs in centre, two pairs to the right and the left, and one pair behind the left hand pin, and another pair behind the right hand pin. Make a



FIG. 73. OPEN CROSS BRAID.

cloth stitch with the two centre pairs, cross the right hand bobbin nearest the pin over the next bobbin towards the left hand, and cross the 3rd bobbin from the right over the 4th towards the left hand. A cloth stitch is now made with the left hand pair of the centre four; cross them as before; make a cloth stitch, crossing the pair only with which the cloth stitch is to be made; set up pin, cross each once, and make another cross stitch, crossing the runner once. Take the four middle bobbins, make a cloth stitch, and cross the bobbins as before, once; take up the pair on the right hand side, and make a cloth stitch with the next pair, but crossing the one pair only that is required to set up the pins; having set up the pin, cross both pairs and make a cloth stitch; leave them, return to the middle bobbins and make a cloth stitch, cross, and return to the left, and so continue, always working from the centre alternately from left to right.



*Plain Braid.*—Made with eight pairs of bobbins in



FIG. 74. PLAIN BRAID.

cloth stitch and a plain edge, as shown in Fig. 74.

*Slanting Hole Braid.*—Begin from where the holes are to commence, immaterial which side; put in a pin, make a cloth stitch and a half; with the first two pairs of bobbins work back to the pin and leave them; now take up the bobbins from the place worked on the opposite side of braid, put up a pin and work right across, tighten the bobbin with a twitch, and upon reaching the hole return with a cloth stitch right across, leave these and begin from opposite side; now work to the second set of four bobbins, make half stitch and return; take up the bobbins as before and work to the opposite side, and return right across and back again; this must be repeated until the braid is worked right across, taking four more bobbins from the side worked from each side, so that the holes are each time one stitch nearer the opposite side. A dice pattern, as shown in Fig. 75, can be formed by working from both sides of the braid to form the hole; it requires twelve pairs of bobbins, and when not formed as a braid is either used as open work to other stitches, or for the half of a stem when the other half is in cloth stitch; take the four bobbins on the right hand, and work in the pin, leave hanging, take the two 1st pair after the pin, twist these twice and leave; take the 2nd pair, twist thrice and leave, and continue in the same way up to the last pair on the left hand side;



FIG. 75. SLANTING HOLE BRAID, DICE PATTERN.

now return to the right hand four behind the pin, work them over to the left side, give the runners a twist twice between each stitch until the pin is worked in, twist the pair in front of the pin twice and leave; twist each pair twice, then take up the left hand bobbin behind the pin, work in the pin, and, twisting the runners twice between each pair of bobbins, work back to the right hand. Fig. 75 illustrates this stitch as a square with cloth stitch. The square is begun from a pair in the middle of braid, and increased each time until it reaches each side, then decreased until it becomes a single pair; the rest of the bobbins are used for cloth stitch. In working this braid each pair of bobbins must be twisted the same number of times, so as to make the open work look in small squares. Sometimes the hangers are twisted four or six times, and the runners only twice. This makes a long stitch, and is chiefly used for the stalks of flowers.

**Branching Fibres.**—In Honiton and pillow laces, where sprigs are formed separately from the ground, the sprigs are often diversified by adding to the chief stems

in the leaves some indication of the fibres that run to right and left. Fig. 76 gives an example of these branching fibres on a close worked leaf. In working from this illustration use No. 9 thread. Hang on six pairs of bobbins, and commence with the stem and work to first fibre, then leave two pairs and work the fibre with four pairs, coming back with return rope; continue the main stem, picking up the bobbins that were left, make



FIG. 76. LEAF WITH BRANCHING FIBRES IN CLOSE WORK.

another fibre with four pairs, coming back with return rope, do the opposite fibre in the same manner, and continue up the main stem, picking up the left bobbins. Work these double fibres three times, and the stem to the end of the leaf. Close work fills in the leaf, the tips of the fibres being connected to it as they touch; extra bobbins will be required for this part of the work. See CLOSE STITCH.

**Brandenbourgs.**—Synonymous with "Frogs." A button formed somewhat in the shape of a long and narrow barrel, smaller at the ends than the middle, and made of silk on a wooden foundation; also, according to Fairholt, "the ornamental facings to the breast of an officer's coat." So termed from the place where the fashion originated.

**Brazil Lace.**—Consists of two kinds, both probably remnants of the early Italian and Spanish laces. The lace formed with drawn threads is good, but that made on the pillow has no pretension to beauty, and is only in use among the natives.

**Breadth.**—(Anglo-Saxon *Braed*, or broad; Old English *Bredth*, or *Bredethe*.) A term employed in drapery and dressmaking to denote an entire piece of textile of any description, measuring from one selvedge to the other. Thus a skirt or an under garment said to contain so many breadths, means lengths of material running the width way that it was manufactured in the loom.

**Brételles.**—A French term to signify an ornamental shoulder-strap.

**Breton Lace, Imitation.**—The design is drawn out upon pink calico, and upon this a good open meshed net is tacked. The outlines of design are then worked in satin

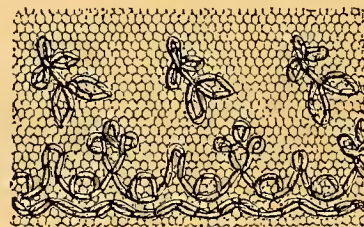


FIG. 77. BRETON LACE.

stitch or run, while the thicker parts are filled in with stem stitch and point feston. To edge this lace, lay a cord along it and overcast it, ornamenting the cords with picots or



finishing it with the edging sold for modern point lace. This edging must not be at all heavy, or it will detract from the light appearance of the lace; it is frequently only



FIG. 78. BRETON WORK—FLOWER PATTERN.

run with a double line of thread and the net cut straight beyond the running, as shown in illustration, Fig. 77, which is only Breton lace run with silk without lace stitches,

Breton lace can be worked in coloured silks or floss, and the foundation made of coloured net, or it may be fabricated of good Brussels net and cream coloured lace thread.

**Breton Work.**—An ancient embroidery, long practised in Brittany, and still to be found on the best garments of the peasants. Like most ancient work chain stitch forms the chief motif, but satin stitch, point lancé, point Russe, &c., can also be introduced. The foundation material is either of cloth or silk, the embroidery in coloured silks and gold and silver thread. The work is

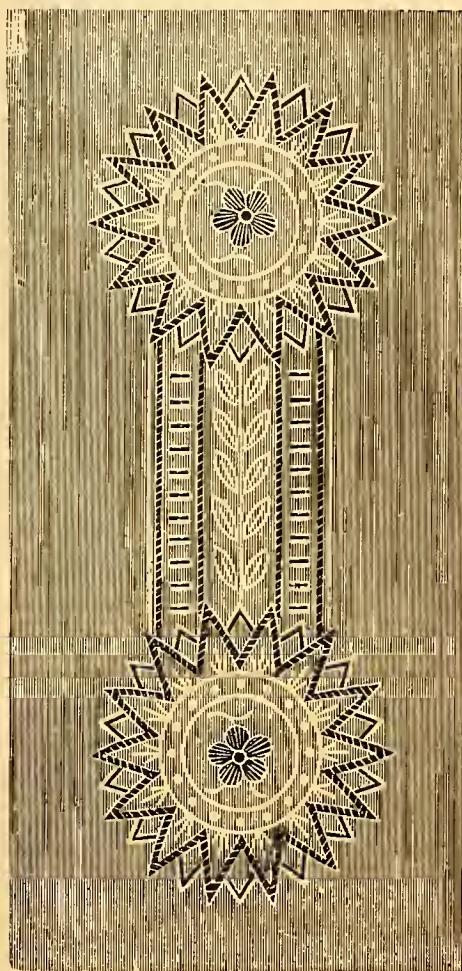


FIG. 79. BRETON WORK—GEOMETRICAL PATTERN.

usually made for borders to garments, and the two illustrations given are for that purpose. The flower one (Fig. 78) is entirely worked in chain stitch and point lancé, with bright coloured silks; the geometrical (Fig. 79) in satin stitch, point de pois, point Russe, and stem stitch, with gold and silver thread and coloured silks. Besides these border designs, Breton work is also used for ornamenting necktie ends, book markers, &c., and then the patterns represent Breton peasants. These are drawn to size upon paper, and transferred to silk ribbon. The faces of the figures are cut out of cream silk or sticking plaister, and the features



inked in or worked in satin stitch, as are likewise the hands and legs; the drapery is all worked in chain stitch. The costume of Breton women varies as to colour, but consists of a dark skirt or petticoat, with bright overskirt, white or black apron, embroidered with colour, dark body, with yellow, green, or scarlet handkerchief pinned across it, wide, but not high cap, with flapping sides, heavy gold earrings, chain and cross, sabots large and heavy, either of pale brown or black. Breton man—wide flapping black hat, short black jacket and breeches, ornamented with gold buttons and braid, bright waistcoat, white shirt, grey stockings, black sabots, and blue umbrella. The work is also known as Brittany embroidery.

**Brick Stitch.**—Used in embroidery, but chiefly for ecclesiastical work; a variety of couching, and made with floss silk, Dacca silk, purse silk, or gold or silver thread. The silk is laid down on to the material two threads at a time, and these two threads are caught down with a stitch over both of them at regular distances along their line as

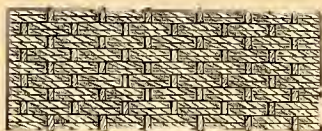


FIG. 80. BRICK STITCH.

shown in Fig. 80. When secured, two more threads are laid and caught in the same even manner, but instead of these fastening stitches being arranged exactly under those of the preceding row, they are placed between them. From the position these fastening stitches assume the name of the stitch is derived, as the effect given by them to the work is that of regular courses of brickwork (see illustration, Fig. 80). Brick stitch was largely used as back grounds in ancient embroideries. See COUCHING.

**Bridal Laces.**—A reticella, or drawn lace, fabricated during the sixteenth and commencement of the seventeenth centuries, in Italy. The peculiarity of this lace was that it was made for weddings, and the patterns were the coats of arms and other distinctive badges of the families about to be united.

**Brides.**—See BAR.

**Brides Claires.**—See BAR.

**Brides Ornées.**—These are bars ornamented with picots, pin works, half wheels, and used to connect together the



FIG. 81. BRIDE ORNÉE.

heavier portions of needle made laces. These brides ornées can be made of any shape according to the spaces that require filling and the fancy of the worker. The illustra-

tions (Figs. 81, 82, and 83) are some of the most effective. The bars are of buttonhole, and the picots and couronnes



FIG. 82. BRIDE ORNÉE.



FIG. 83. BRIDE ORNÉE.

formed upon them in the process of working. See COURONNES and PICOTS.

**Brighton Towelling Embroidery.**—Modern work upon honeycomb, linen, or Java canvas, and upon

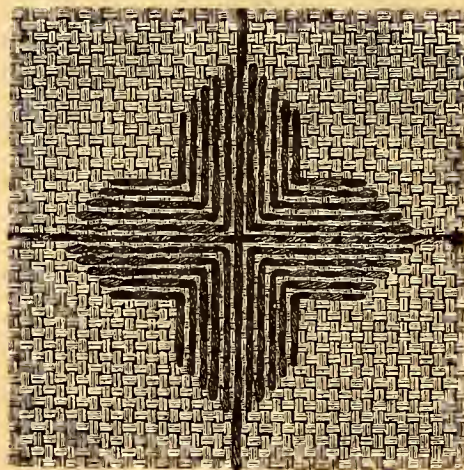


FIG. 84.

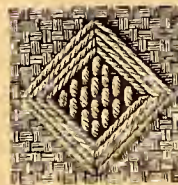


FIG. 85.



FIG. 86.

BRIGHTON TOWELLING. (DESIGNS FOR PANAMA CANVAS.)

such washing materials as are woven so that the threads cross each other at equal distances, and are coarse enough



to be counted. Any fancy stitches can be embroidered, the square threads of the material being counted and used to keep the designs apart and even in size. Lines are run in squares over the canvas, and these squares filled in with crosses or devices as shown. Fig. 84 is a design with dashed lines only. Fig. 85, a diamond made with back-stitching and filled in with dots. Fig. 86, another diamond pattern, outside dots, and filled with satin stitch. Borders are formed with drawn threads and fringes made of the material, all the threads are drawn out one way, and those left knotted together or buttonholed to prevent the work fraying.

**Brilliantines.**—Dress fabrics composed of mohair or goats' wool. They are to be had in all colours, and are called by various names, according to the fancy of the several firms producing or selling them. They are very silky looking, and are equally durable and light.

**Brilliant.**—Muslins with glazed face, and figured, lined, or crossbarred designs.

**Brioche Stitch.**—See KNITTING.

**British Point Lace.**—A thread lace, formerly made in and near London. Black lace is the only variety now made, and that in very small quantities.

**British Raised Work.**—This is also known by the name of Cut Canvas Work, and is worked upon leviathan canvas with four-thread fleecy wool, and the wool cut and combed, giving it the appearance of velvet pile. The pattern is traced with black wool in cross stitch. A skein of wool is then taken, folded three times, and cut, each thread is again folded three times and again cut, then in the centre tied once with fine string, whose ends are passed through the canvas and firmly secured there. When these tufts are thus made fast to the canvas they are combed out. The success of the work consists in completely filling up the canvas with tufts and in arranging them in pretty coloured patterns. British raised work differs but little from leviathan raised work.

**Brittany Embroidery.**—See BRETON WORK.

**Broadcloths.**—So called because exceeding 29 inches in width. The stoutest and best descriptions of woollen cloths. These, of course, vary in quality, and are termed superfine, second, and inferior. Broad cloth is seven quarters in width, NARROW CLOTHS being of half the width named. All our superfine cloths are made of either Saxon or Spanish wool, an inferior kind of superfine being manufactured from English wool, as well as the seconds, of which liveries are made, and all the coarser kinds of various quality and price. The texture should not only be judged of by the fineness of the threads, but by the evenness in the felting, so that when the hand is passed over the surface against the lie of the nap there should be a silkiness of feeling, uninterrupted by any roughness in any part. To judge of the quality a considerable portion should be taken into the two hands, a fold pressed strongly between the thumb and forefinger of one hand, and a sudden pull given with the other, and according to the peculiar clearness and sharpness of the

sound, produced by the escape of the fold, the goodness of the cloth may be judged. There should not be a very satiu-like gloss upon it, or it would be spotted by rain. Broadcloths, single milled, run from 52 to 63 inches, in wool-dyed woaded colours (blue, black, medleys, Oxford, and other mixtures). In wool-dyed common colour and unwoaded there are black, medleys, Oxford, and other colours. Piece-dyed woaded colours are in black, blue, and fancy colours; and the piece-dyed unwoaded are in black, scarlet, gentian, and fancy colours. There is also drab. Broadcloths include the following: Medleys, blue, black, scarlet, gentian, and other colours, double milled, which run from 52 to 57 inches; medium cloths, from 54 to 63 inches; ladies' cloths, 54 to 63 inches (otherwise called habit cloths) which are of a light and thin make; Venetians, 54 to 58 inches; army cloth, 52 to 54 inches; beavers, pilots, mohair, 54 to 58 inches; cloakings, 54 to 58 inches; weeds (single, double, and treble milled), China striped cloths, piece-dyed, &c., 60 inches wide; India cloths, piece-dyed, 72 to 81 inches; elastic glove cloth, 54 to 70 inches; union cloths, cotton warps, piece-dyed, 52 to 54 inches wide; double colours, piece-dyed, 54 to 63 inches. See NARROW CLOTHS.

**Broad Couching.**—A variety of couching. Floss silk, Dacca silk, sewing silk, purse silk, gold and silver cord, used for the laid lines, and purse silk of different shades of colour for the securing. The stitch is the same as couching, but is carried over two laid lines at once (see Fig. 87), and these lines slightly drawn together by it, as in brick



FIG. 87. BROAD COUCHING.

stitch. These fastening threads are put in at set distances, and between, not under, each in the rows. Broad couching can be diversified by the number of laid lines passed over at once, and by the position of the fastening stitches, much used as backgrounds in ancient embroidery. See COUCHING.

**Brocade.**—(Derived from the Latin *Brocare*, and French *Brocher*, to figure, prick, emboss, and stitch textiles.) In the present day all silk or stuff materials woven with a device are said to be brocaded; but in olden times this term was applied to a costly silken fabric of stout make, having an embossed design woven in it in gold or silver threads, and sometimes enriched with gems and otherwise. It is named in the inventory of the wardrobe of Charles II., where the price is given of different examples; the "white and gold brocade at two pounds three and sixpence per yard, and *Colure du Prince* at two pounds three shillings per yard. Chinese and Indian brocade have been famous from very remote times. The richest varieties have been made in Italy, and there was a considerable manufactory of them at Lucca in the thirteenth century.



**Brocade Embroidery.**—Modern work, consisting in covering over or outlining the various flower or geometrical designs woven into brocaded materials. These patterns are outlined in stem or crewel stitch, or a double piece of wool or silk cord is couched along the chief edges of the design, as shown in illustration, Fig. 88. Greater effect may, however, be obtained by covering over the whole of the brocaded design, and leaving only the foundation material visible; when so treated long or satin stitch is used, as in satin stitch embroidery; and where the design is good and the colours judiciously blended, the work is mediæval in appearance. The brocades are of silk or stuff; the embroidery in crewel wools or floss silk.

**Broder and Eroderie.**—French terms to signify embroidery.

**Broderie Anglaise.**—An open embroidery upon white linen or cambric, differing from Madeira work in being easier to execute, but of the same kind. True broderie Anglaise patterns are outlines of various sized holes, arranged so as to make floral or geometrical devices. Embroidery cotton is run round these outlines, they are then pierced with a stiletto, or cut with scissors, and their edges turned under and sewn over with embroidery cotton. The art in the work consists in cutting and making all the holes that should be the same size to match, and in taking the sewing over stitches closely and regularly, as shown in

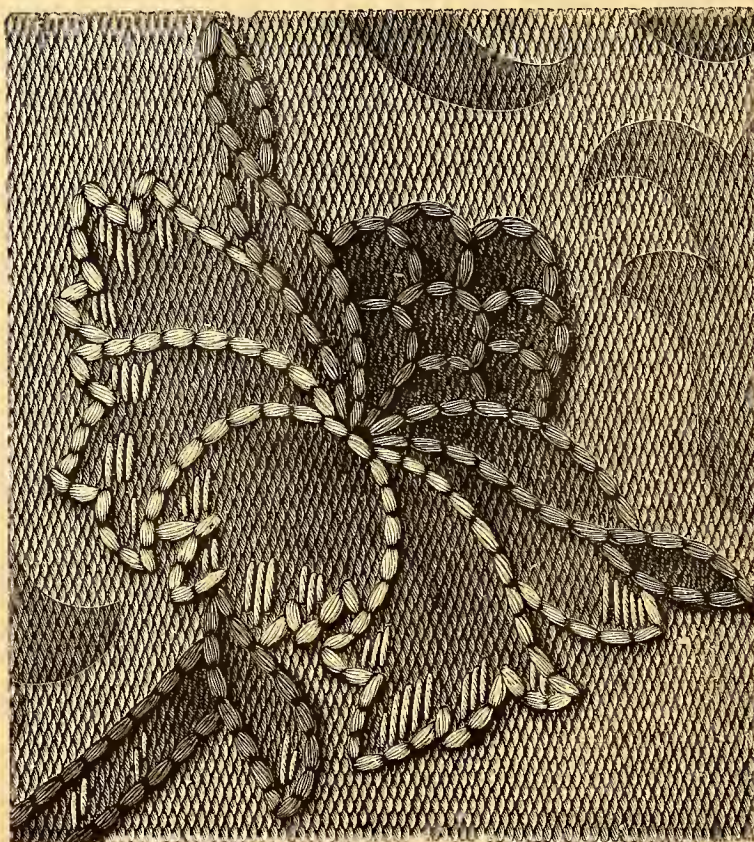


FIG. 88. BROCADE EMBROIDERY

**Brocat.**—A variety of brocade of rich quality, composed of silk interwoven with threads of gold and silver.

**Brocatelle.**—A French term for linsey-woolsey. A silk material used for drapery, the linings of carriages, &c. It is also made of silk and cotton mixed, or of cotton only, after the manner of brocade.

**Brocatine.**—A term employed to signify broché, that is, a method of weaving by which a raised pattern is produced. Thus, there are silk brocatines and woollen brocatines, or textiles having a raised design thrown up in the weaving.

**Broché.**—A French term denoting a velvet or silk textile, with a satin figure thrown up on the face.

Fig. 90, on opposite page. When used as an edging, a

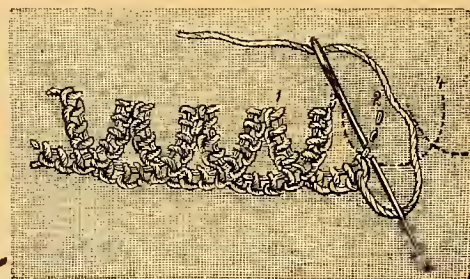


FIG. 89. BRODERIE ANGLAISE, SCALLOPED EDGE.  
scalloped or vandyked border is worked in buttonhole



stitch, as shown in Fig. 89, opposite, the outer lines of the border being run in the same manner as the holes, and the centre frequently padded with strands of embroidery cotton. The waste linen outside the buttonhole should not be cut away until the work has been once washed, as it will then wear longer, and there is less fear of cutting the embroidery cotton in the process. When *broderie Anglaise* is used for an insertion it requires no edging. The work is adapted for trimming washing dresses or underlinen.

**Broderie de Malines.**—A name given in olden times to Mechlin lace, originating in the look of embroidery given

the braid is drawn at the edges as in modern point lace. For thick portions of the work the stitches should be in *escalier* or close buttonhole, while lighter parts require *point de Bruxelles* or *point de Venise*. Bars should connect the braids together as in real lace when there is no filled pattern to be worked, while a twisted stitch, like *point d'Alençon*, should fill up narrow spaces where greater lightness than that given by bars is required.

**Broderie Perse.**—See *APPLIQUÉ*.

**Broderie Suisse.**—See *APPLIQUÉ*.

**Broken Bobbins.**—In pillow laces when the runners



FIG. 90. BRODERIE ANGLAISE.

to the lace by the peculiar thread that was worked in it, and that surrounded all the outside of the pattern.

**Broderie de Nancy.**—Identical with *DRAWN WORK* and *PUNTO TIRATO*. See *DRAWN WORK*.

**Broderie en Lacet.**—An embroidery upon satin with silk braid and point lace stitches, useful for mantelpiece and table borders, &c. The pattern is drawn upon the satin, and the braid stitched on the lines, a thread of silk drawn from the braid being the best to use for sewing it down, as it matches exactly. Wherever the braid ends or commences draw the ends to the back of the satin, so that no joins show in front of the work. The rounds and centres made by the braid are filled in with point lace stitches, and

or workers are broken and require replacing, the new bobbins are tied in close behind the pin nearest the runners, and worked into the lace before the knot joining them is cut close. Broken hangers or passive bobbins are twisted up behind the pin and there tied.

**Brown Holland.**—A kind of linen, so called because it is only half or altogether unbleached, and also because the manufacture was at one time peculiar to Holland. The half-bleached kinds are sized and glazed. There are also Hollands in black and in slate colour, and there is a light make of the unbleached brown called *Sussex lawn*, much used for women's dress. The glazed are employed for lining trunks and covering furniture. All



linen textiles were anciently called Holland in England, as we learned the manufacture from that country, which was in advance of our people in the art. See LINEN.

**Bruges Lace.**—The lace made at Bruges is of two kinds, one similar to Valenciennes, and the other called *guipure de Bruges*. The former was not considered of much value, the *réseau* ground being a round mesh, the bobbins of which were only twisted twice. The *guipure de Bruges* is a species of Honiton lace, with the sprig united with bride's ornées. It is held in high esteem.

**Brussels Dot Lace.**—See BRUSSELS LACE.

**Brussels Edge.**—This stitch is used to ornament the headings or footings of needle laces, and also in modern



FIG. 91. BRUSSELS EDGE.

point lace. It is made of a series of loose buttonholes, secured with a point de Bruxelles stitch, as shown in Fig. 91.

**Brussels Grounds.**—In modern Brussels lace the net ground is made by machinery, but in olden times this was worked by the hand, either for the pillow or needle lace. The needle lace grounds were of two kinds—the bride and the *réseau*; the bride was formed of the connecting threads already described in bars; the *réseau* was a series of honeycombed shaped hexagonals formed with the needle, or upon the pillow, with the pattern of the lace, the manner of working of which is shown in Fig. 92, and which is used for most of the net grounds of old needle lace. The reason these needle made grounds rendered the

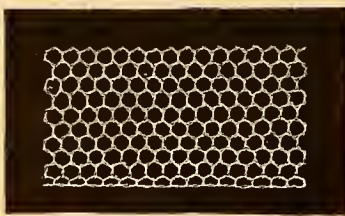


FIG. 92. BRUSSELS GROUND RESEAU.

lace so costly was the fine flax used in making them, which often cost £240 per lb. It required to be spun in a dark underground cellar, as air and light caused it to split, and the spinner was obliged to feel, not see, the threads in the course of making. This fine flax is not used in machine net, a Scotch cotton thread being substituted, which renders the lace much cheaper, but not so durable. The needle made ground is more expensive than the pillow, as it takes four times longer to execute. The pillow *réseau*, introduced early in the eighteenth century, is called an *fuseau*, and is made in narrow strips upon the parchment pattern, and united together by an invisible stitch,

known as *Raccroc*. This stitch requires a magnifying glass to detect it. The *au fuseau* most used is a Mechlin ground, and is made upon a parchment pattern, being a six-sided mesh, with pins inserted into the pattern at set distances to form even meshes, round these pins the worker turns and twists the threads, over and round each other until the desired mesh is formed, two sides of which are plaited and four twisted. The threads for Brussels grounds are four in number, and the worker carries the line of mesh from side to side in a perpendicular line. Rosette and star grounds were also made like those used in Valenciennes and Normandy laces; and, indeed, for variety of pattern and beauty of execution in ground work, Brussels lace has no rival. See RÉSEAU. The Brussels wire ground is formed with silk, and is a partly arched, partly straight mesh; the pattern is worked with the needle separately.

**Brussels Net.**—Of this textile there are two kinds—BRUSSELS GROUND and BRUSSELS WIRE. The former is made of the finest flax, having a hexagonal mesh, four threads being twisted and plaited to a perpendicular line of mesh, the latter of silk, the meshed partly straight and partly arched. It is sold by the yard for women's evening dresses and other articles of wear, being double width, and the best description of net that is made.

**Brussels Point, Imitation.**—A lace formed with braid laid on net and ornamented with lace and darning stitches. The work is much easier of execution than most imitation laces, cleans well, looks dressy, and the worker has ample scope for taste from the number and variety of stitches with which the net can be adorned. The materials are best cream coloured net of a clear honeycomb, cream coloured braids of various kinds, the usual lace thread, also cream colour lace edge. The different

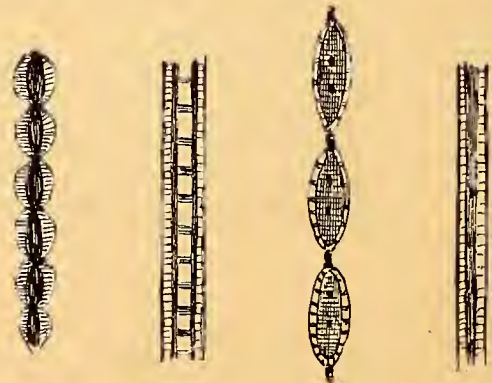


FIG. 93.

FIG. 94.

FIG. 95.

FIG. 96.

braids are shown in Figs. 93, 94, 95, and 96. Fig. 96 being foundation braid, and the one most used; Fig. 94 a variety of the same, generally put as the *engrelure*; Fig. 93 for small flowers, Fig. 95 for larger. A variety of Fig. 95 is shown as forming the flowers in illustration. The manner of working is as follows: The pattern of the lace is either bought traced on pink calico or designed by the worker, when it is better upon tracing linen; both should be backed with brown paper. Taking



Fig. 97 as pattern (which is intended for a flounce, and reduced to half size), a straight piece of well opened net is tacked on to pattern, the top braid run on, and the braid forming the scallops, which is kept narrow where so required by turning it under itself. The braid that forms the heading is then tacked on. None of these braids should be more than tacked to their places, and their ends should not be cut, but rolled up, so that the flounce can be finished without joins. The fancy braid (Fig. 95) is now cut where it narrows, and the pieces singly tacked on to form the flowers. Now secure these braids, the single sprays first, and overcast their edges on to the net. Where cut at the points they are buttonholed down, but only enough to prevent them from unravelling and to give a pointed finish. A little turn of the thread round one honeycomb of the net is generally given beyond their outer points to make them look light. After they are secure the thread is darned in and out of the net to form stalks and tendrils,

pearled edge is overcast on the scallops when the rest of the work is finished; it is neater to sew it on after the lace has been unpicked from the pattern, but more difficult than when the lace is still in position.

**Brussels Point Lace.**—This name is given as a general term, with that of Brabant Lace, Point d'Angleterre, and Point de Flandre, to the laces made at Brussels, classing together the needle and the pillow made laces. Brussels is equally celebrated for her needle and pillow points, and for centuries has maintained without rivalry the highest position in lace making. Her needle points are known as point d'aiguille, point d'Angleterre, and point gaze, and her pillows as point plat. The manufacture of both these kinds of lace is carried on to the present time. The making of Brussels lace seems to have commenced in the fifteenth century, when laces in imitation of Spanish and Venetian point were made, as well as Genoese guipures, and to have been upheld in the country through all its

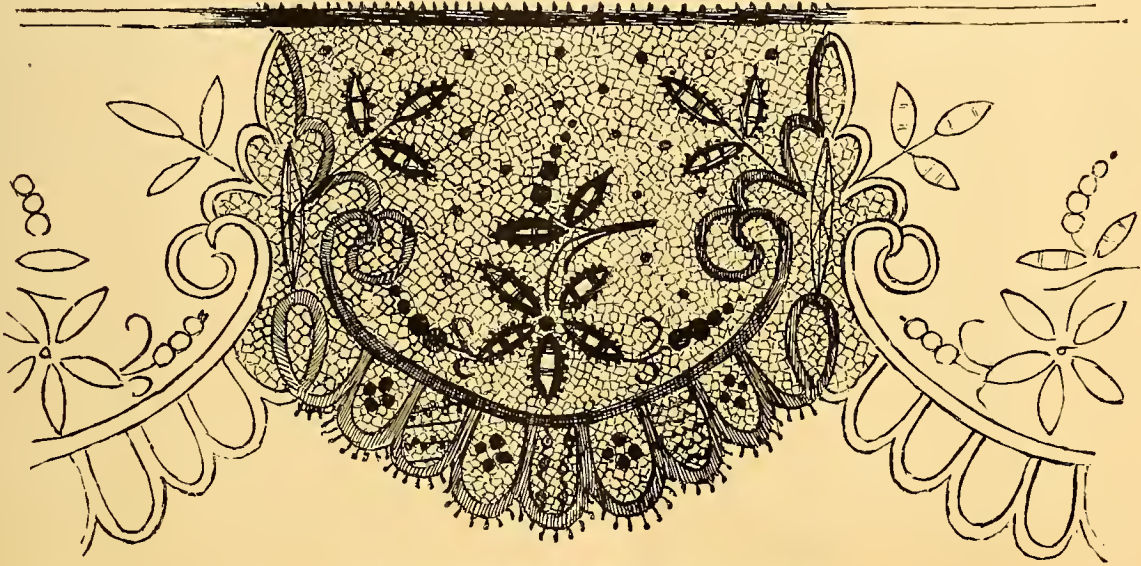


FIG. 97. BRUSSELS IMITATION LACE.

and the dots that finish are formed by buttonholing round one honeycomb for the larger ones, and by thickly overcasting for the smaller ones. All the remaining braids are then overcast, the stitches being taken in their outer edges. The interior of the scallops are filled with fancy darning stitches, buttonholed spots, and lace wheels. The darned stitches are easily made by taking advantage of the honeycomb of the net, and present a good field for the display of individual taste. Thus the thread may be run across the net with an occasional loop round a honeycomb, or down it as a herringbone, or transverse, ending as a spot, or a combination of lines, herringbone, and spots made. The lace stitches should be simple point de Bruxelles, point d'Alençon, and point d'Angleterre, and should be worked adhering to the net. The little spots over the surface of the net are simply worked over and over until a sufficiently thick knob is made. They are a great help to the lace, and should never be omitted. The

wars and persecutions during the following three centuries. The pillow laces were manufactured under the supervision of the nuns, and were largely used as bone laces on the Continent by those lace wearers who could not afford to purchase the more expensive needle lace. The needle lace, or point d'aiguille, made in Brussels during the sixteenth and seventeenth centuries, was so much imported into England, that in 1665 the native laces were protected by an Act of Parliament, and from that date Brussels lace was known as point d'Angleterre, being smuggled to England and sold under that name, by which it was called in a few years' time all over the Continent. The earliest point à l'aiguille patterns were taken from the ancient point de Venice, and were, like the earliest Alençon and Argentan laces, with raised work and thick cordonnet, except their grounds, which were simple open buttonholes, known as point de Bruxelles, neither with brides or net patterned meshes. The flowers of the patterns



were fine, and the fillings open, without many picots, all that were used being made on the cordonnet. The net patterned réseau ground succeeded the earlier lace, and the patterns, like those of Alençon, followed the fashion of the age, changing from *renaissance* to *rococo*, and from that to dotted; in fact, they degenerated from their old beauty, although the workmanship was as excellent as ever. The illustration (Fig. 98) is of a Brussels needle point of the earliest part of the present century, and is taken from a piece formerly in possession of Queen Charlotte. The patterns of the lace have much improved of late years, and the kind that is worked with the *vrai réseau* ground is the most valuable lace that can be obtained.

ground together, as in Fig. 99, then the grounds were made in narrow stripes upon the pillow, joined together with the invisible *raccroc* stitch, and finally the sprigs attached to it, but at the present day the ground is machine made net, and the sprigs only of real lace. Many specimens of Brussels lace display flowers made with the needle and flowers made on the pillow mingled together, and these patterns are remarkably good. The making of Brussels lace, like that of Alençon, is not confined to a single worker, but many hands are engaged in forming one piece, a plan originally adopted to hasten the execution of the numerous orders for the work. With the pattern the real workers have no concern, their pieces



FIG. 98. BRUSSELS NEEDLE POINT LACE.

The flowers were first made and the ground worked from one to the other, as in illustration, Fig. 3, page 3. The best lace is made at Binche and Brussels, although other towns also manufacture it, and one reason of its great cost is the fine flax thread, which is grown in Brabant, and spun by hand. The use of this thread for the grounds of Brussels lace is now confined to orders for royal weddings, &c., and the ordinary Brussels lace is made of sprigs which are laid upon machine net made of Scotch thread. The Brussels pillow lace, though not so good as that made with the needle, was more used on the continent, and a greater article of commerce than the needle lace. The pillow lace of the ancient lace was made in one piece, flowers and

are distinct, and are put together by the head of the establishment, thus the *platteuse* makes the pillow flowers, the *pointeuse* the needle made ones, the *drocheuse* the *vrai réseau* ground, the *formeuse* the open stitches, the *dentelière* the footings, the *attacheuse* unite the portions of lace together, and the *striqueuse* attach the sprigs to the machine net. These machine nets have made a vast difference in the trade at Brussels, and with the exception of the modern point gaze, the lace makers now limit their work to the making of the needle or pillow flowers. Real Brussels lace, with the *vrai réseau*, costs in England 42s. the yard, 2½ inches wide; the same with machine ground, 2s. 6d. the yard. Point gaze, the modern Brussels



lace, so called from its needle ground or fond gaze, which is an open gauze-like mesh, is made in small pieces like the other Brussels laecs, with ground and flowers at one time, and the joins carefully arranged so as to be hidden by the pattern. The cordonnet is not a button-

as Bedfordshire lace, and shared with it the name of English Lille during the seventeenth and eighteenth centuries. The lace produced in Buckinghamshire was considered superior to that of Bedford, and was more mentioned by old writers. It received the first prize for

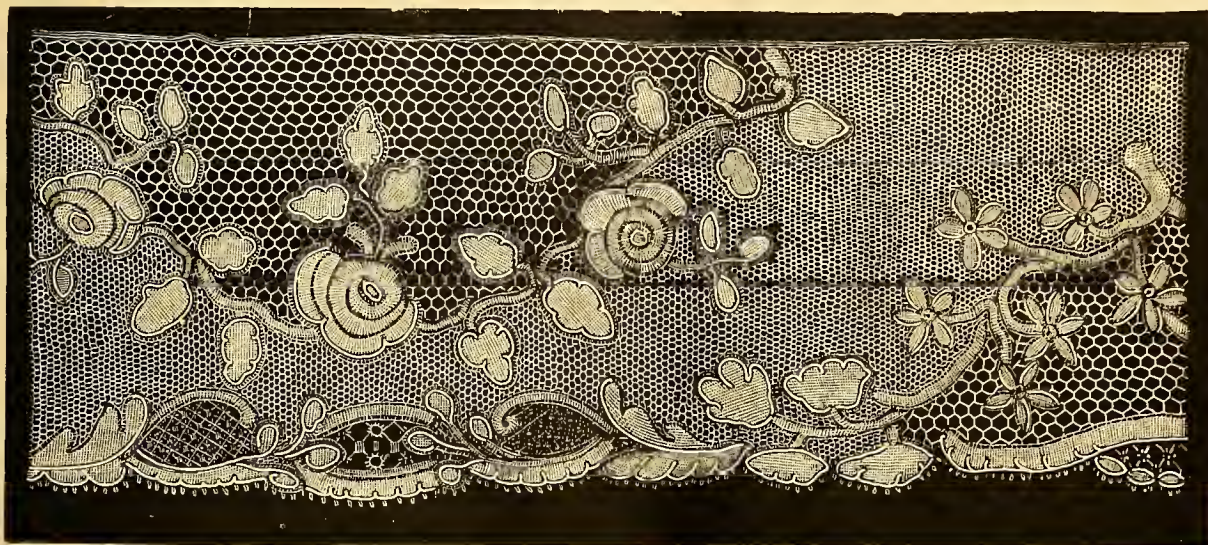


FIG. 99. BRUSSELS PILLOW LACE.

holed edging, but is a thread caught round by others. The stitches are varied and raised in some parts. It requires three people to make it, one to make the flowers and ground, another the fancy stitches, and the third the cordonnet. The habit of whitening the Brussels lace

bone laces in 1752. The baby lace before mentioned was chiefly made in Buckinghamshire, though it was not unknown in Bedfordshire. The grounds were the réseau, net patterned and wire, the design shown in Fig. 100, being called Buckinghamshire Trolly, from the outline

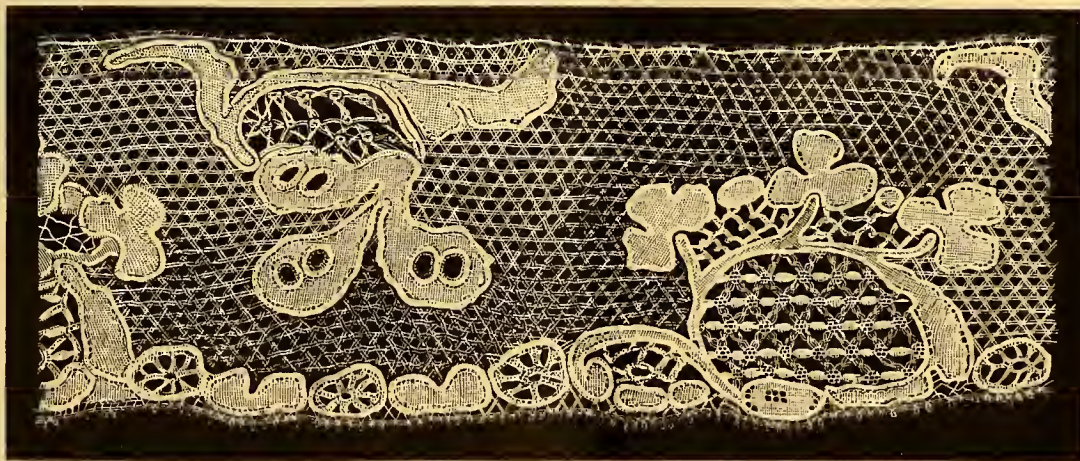


FIG. 100. BUCKINGHAM TROLLY.

sprigs after they are made with a preparation of white lead is most injurious, causing the lace to turn black when put away near flannel or woollen materials, and producing a disease amongst the striquese.

**Buckinghamshire Lace.**—This is of the same date

of the pattern being accented with a thick thread known as trolly by the workers. The finer réseau grounds have been now displaced by plaited Maltese patterns in black lace. They are the flat Maltese patterns, and are not raised like the black lace produced



in Bedfordshire, the stitches being similar to those used in Houghton lace.

**Buckle Braid.**—See BRAIDS.

**Buckle Stitch.**—This stitch is used in Honiton and other pillow laces as an open braid, for open fibres down the leaves of sprays, or for stems. It requires eight pair of bobbins—four workers or runners, and four passive or hangers, but the number of the latter can be increased according to the width required. First row work from left to right into the middle across the two pair of hangers, twist the runners once, and also the next pair (which will now become the fourth working pair); make one stitch, twist both pairs once, continue across to other side with the first workers, make the edge stitch, and bring

and is used for the making of bonnet shapes. A variety of it is placed by tailors between the cloth and the lining of a garment in which some degree of stiffness is required. It is made both in white and black, and sold in lengths of 10 or 12 yards. Buckram, with a highly-sized paper face, is employed for making labels for luggage, and is called ticket-buckram. It was originally as costly as the richest silks, and in Louis XV.'s time was used for stays.

**Buckskin.**—A kerseymere cloth of very fine texture, embroidered with silk by children. It is remarkably beautiful, is designed for waistcoatings, and is manufactured at Bradford, Yorkshire. See KERSEYMERE.

**Buckskin Cloth.**—A species of closely-woven woollen



FIG. 101. BUCKLE STITCH, CONVULVULUS SPRAY.

them back into the middle, twist once, and leave them. Take up fourth runners, work to the left edge, back into the middle, twist once. Two pair of runners will now be in the middle and both twisted; make a stitch with these pairs, twist once, then work with each of these to the edges, and back into the middle. In the illustration of the convolvulus spray (Fig. 101), buckle stitch is shown as a braid to the flower, as stems to the leaves, and as open fibre down the centre of the leaves.

**Buckram.**—(Latin *Buchiramus*, French *Bouracan* or *Barracan*.) This textile was originally manufactured at Bokkara, in the Middle Ages, and was also called *Panus Tartaricus*, and afterwards *Bokeram*. It was then a fine and costly stuff, and much esteemed. The material now known as buckram is a coarse linen or cotton cloth, stiffened with glue. It is strong, though loosely woven,

designed to supply the place of the leather of that name, and of a cream-white colour. It is preferred to corded cloth for riding, being fine, smooth, thick, and firm in its texture, and measures 27 inches in width.

**Buckskin Leather.**—This leather is dressed with oil, after the method of chamois leather, and is employed for the use of cavalry soldiers. It was substituted for woollen cloth by the selection of the Duke of Wellington, with the exception of the two regiments of Life Guards. The greater part of the deerskins employed are imported from the United States of America.

**Budge.**—(Old English). Lambskin, with the wool dressed outwards. Formerly used as an edging and decoration, more especially for scholastic habits. It is still employed as a trimming on the City liveries. Budge-row was so named after this fur, as the dressers of it used



to reside there. It is mentioned by Chaucer and also by Milton—

“ Oh, foolishness of men, that lend their ears  
To those *bugle* doctors of the Stoic fur ! ”

**Buff Leather.**—This is a preparation of the skin of the buffalo, so named from its colour. It is durable and strong, and is employed for military accoutrements and uniforms. In earlier times it was used to supply the place of armour. Imitations are made of the skins of oxen.

**Bugles.**—(Latin, *Bugulus*.) An ornament worn by women, consisting of an elongated glass bead, sold in various colours, but chiefly in black, and much used for trimmings of bonnets, mantles, and dresses.

**Buke Muslin.**—See BOOK MUSLIN.

**Bulgare Pleat.**—A double box pleat, employed at the back of a dress skirt at the waistband, to produce an extra fulness.

**Bulgarian Needlework.**—A description of oriental embroidery, peculiar to the Bulgarian peasants, and used by them to ornament their shirts, scarves, and clothes. It may be recognised from other oriental embroidery by the compact and solid appearance of the finished work, which then looks more like bauds of woven silk brocade than embroidery in silks upon material. The stitch which is used has no English name, but resembles close buttonhole, with the ridge worked over and concealed. Bright coloured silks and gold and silver thread form the embroidery, and the sale value of the work in Bulgaria depends more upon the amount of precious metals used than upon the beauty of, or time spent in, execution. The work is done upon muslin as fine as tulle, upon coarse linen, and upon woollen stuffs. The designs are of no particular art value, being chiefly bad floral imitations, though a geometrical one may be met with. Most of the so-called “ Turkish work ” sent to England comes from Bulgaria.

**Bullion Embroidery.**—As ancient as embroidery with gold thread, and dates back to the time of the Phrygians. By early writers it is called embroidery with gold wire, and as such mentioned as being used about Aaron’s garments. It was known to the Egyptians, Hebrews, and Romans in very early times, and by them embroidery, when wrought in solid gold wire or gold thread, was distinguished by the name of “ auriphrygium,” even as embroidery with silk was called Phrygio or Phrygian work, from the first workers. From auriphrygium the old English word “ orphrey ” is derived. Much of the celebrated Opus Anglicanum of the eleventh and following century was ornamented with bullion work. It is now used but sparingly in ecclesiastical embroidery for monograms and work in relief, and is chiefly used for ornamenting uniforms, or for heraldic devices. The work is difficult of execution, the twisted gold wire being so formed that it will pull out to any length, and has therefore to be laid on with the greatest exactitude so as to fit the place it has to fill without being unduly drawn out or pressed together. The patterns are the same as used in ordinary ecclesiastical embroidery, and the bullion is laid on for stems, works in relief, and letters. For raised work and letters a cardboard foundation is required cut to the design

and laid over the holland backing; upon this a stuffing of yellow carpet threads are sewn down, and the bullion laid over all. The work is done in a frame and applied. The lengths of bullion are first cut to their various sizes with a sharp pair of nail scissors, put upon an extra piece of cloth, and laid on the frame for the worker to select from, so that when required they can be picked up with the needle without touching them with the hand. Walker’s needle No. 9, and stroug yellow sewing silk, waxed and doubled, are used for working with. The sewing thread is brought through from the back of the linen foundation, the bullion picked up and run down it like a bugle, and the needle then passed through the linen on the opposite side to where it came out, and the bullion left upon the raised surface. The hand, while working, keeps a strong and even hold of the silk, firmly drawing it through and laying down each twist of bullion side by side, regulating its position with the flat end of the piercer, but never touching it. The bullion is always better cut a little longer than required, so as to lay down without dragging over the raised surface and so that it may completely cover the sides. The three sorts of bullion, rough, checked, and smooth, are often worked in together, and make a species of diaper pattern with judicious intermixture. The check is all glitter, and should therefore be used with greater caution than the others, one line of check to three of rough being the right proportions. Bullion embroidery, when used for letters and large pieces, is applied to the material, as in appliqué; but when worked upon a piece of silk embroidery that has already to be applied, it can be worked in the frame with it.

**Bullion Knot.**—Useful in crewel and silk embroideries, and largely employed in ancient embroideries for the foliage of trees and shrubs, and the hair of figures. It is made of a number of rings of silk or crewel, obtained by being rolled round the working needle, and this roll laid flat along the surface of the work, instead of being raised up and knotted together, as in French knot. The needle is put on the material where one end of the bullion knot is to come, and the point brought out at the other end, and round this point the wool is wound ten or twelve times (according to the space to be covered) and the needle carefully drawn through, while the knots or rolls are kept straight by being held down with the left thumb. Still holding down the rolls, the needle is inserted into the other end of the space where it was first put through, and the thread gently pulled until the knots lie all along the intervening space as a long roll. A quantity of these long rolls laid together and of various lengths form a variety in the trees in ancient landscape embroideries with French knots.

**Bullion Lace.**—A lace made of gold and silver thread, and of great antiquity, the earliest laces being made of gold threads. The patterns are simple, and like Greek and Maltese laces. It is much used in the East for ornamenting robes of state, and is found in Italian and French churches upon the priests’ vestments and saints’ robes. In England, owing to the climate, it is rarely seen. An inferior bullion lace is used for footmen’s clothes, although,



such was the extravagance of the ancient nobility, that in the time of Queen Anne the most expensive kind was employed for this purpose.

**Bullion Lace or Braid.**—(Latin *Bullio*, a mass of gold or silver; old English, *Bullyon*.) Officers' epaulettes are made of a large gold wire, which is called "bullion," a smaller kind is called "frisure," a flat gold ribbon is called "cliquant," and all are classed under the name of "cannetille."

**Bundle, or Romal, Handkerchiefs.**—These are made in dark blue plaids in both cotton and linen. The former measure 34 inches by 39; the latter 37 inches by 41.

**Bunting.**—(German *Bunt*, *i.e.*, variegated, streaked, or of different colours.) A thin open-made kind of worsted stuff, employed for flags, and, of late years, for women's dresses. The width runs from 18 to 36 inches.

**Burano Lace.**—In this island a considerable quantity of lace was manufactured during the eighteenth century, but the art has now entirely disappeared, although it lingered in the nunneries until 1845. The patterns were of two kinds, one resembling Alençon and the other Brussels point, and they were in much request, not only for beauty of design, but on account of the extreme delicacy and purity of the thread used.



FIG. 102. BUTTONHOLE, ORNAMENTAL.

**Burden Stitch.**—A variety of cushion stitch and plain couching, called "Burden," as it was used by a lady of that name, at the South Kensington Needlework School, for working flesh, but dating from the fourteenth and fifteenth centuries, when German, Flemish, and Italian schools used it for grounding, and for working flesh in embroidery. The beauty of the stitch consists in every thread being laid evenly down and caught or secured in exact lengths. The floss silk forming the ground is laid straight across the foundation, and a small fastening stitch brought through from the back, returned, and there secured. These fastening stitches are kept at even distances from each other, but are not begun at the same place for each row, but at every other row, as in plain couching.

**Burlop.**—An arrangement at the top of a dress improver, so termed in certain shops.

**Busks.**—Broad flat steels employed by staymakers to stiffen the fronts of stays. These are often covered with chamois leather before they are inserted in their outer casing. In former times these busks were made of wood.

**Buttonhole, Ornamental.**—In the illustration (Fig. 102), of an ornamental buttonhole, the spray of leaves is worked in raised satin stitch, the stem and battlemented outline surrounding the buttonhole in overcast, and the dots in point de pois.

**Buttonhole Stitch.**—One of the chief stitches in all needle made laces, and equally known as close stitch and point uné. It is used for the thickest parts of all patterns, and called cordonnet when outlining or raised. Worked like buttonhole stitch; but as a number of rows are required instead of the ordinary single buttonhole, the



FIG. 103. BUTTONHOLE IN LACE WORK.

loops of each preceding row are used for the foundation of the next, and the needle is passed through every one of them. The effect of this is that no raised ridge is left on the surface of the stitch, but it has the appearance of a solid mass of upright close lines. Worked as follows: A foundation thread is thrown across the space to be filled

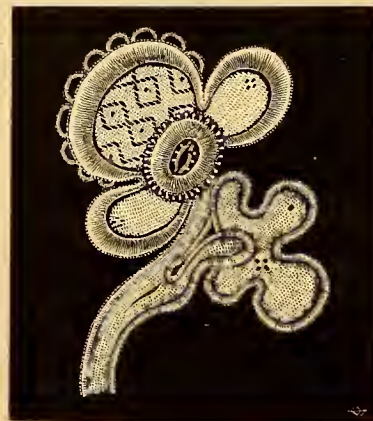


FIG. 104. BUTTONHOLE STITCH FORMING THICK PART OF LACE.

from right to left and firmly secured, the needle is then put into the cordonnet or other already made part of the lace, and then downwards behind the foundation thread, while the working thread is passed to the right under the needle so as to form a loop upon the foundation thread when drawn up tight, as shown in Fig. 103. These loops



are continued to the end of the space, and should be all pulled up to the same tightness and worked close, but not overcrowded. At the end of the line the thread is secured, then thrown back again to the left to form a foundation line, and the work repeated, the raised edge of the buttonhole being used this time to pass the needle through instead of the cordonnet or already formed lace. Fig. 104 indicates the important part in lace that buttonhole stitch plays, all the solid part of the pattern being formed by it.

**Buttonholes.**—In linen or calico cut the hole with the thread of the material, using the proper scissors, exactly the diameter of the button, insert the needle four or five threads from the edge on the wrong side, and bring out on the right, holding the material so as to let the buttonhole lie along the forefinger (Fig. 105). When the thread is drawn through ready for use, hold it down with the left thumb, so as to make a loop at each stitch; and in passing the needle through the material, bring it likewise through the loop, leaving a sort of chain stitch along the edge. A bar of buttonhole stitching should be made across each end of the hole. This work must be done from left to

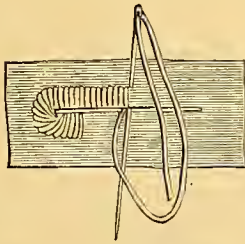


FIG. 105. BUTTONHOLE STITCH.

right. One or two loose strands of thread should be kept along the edge, over which sew, and when the buttonhole stitching is finished, thread the loose strand on the needle and pull it slightly, and thus draw the hole even, then fasten off, drawing in the ends of thread underneath. In working on thick cloth, cut the hole like an elongated V, the wide part at the edge. The silk employed is tailors' twist. The bar at each end of the buttonhole is called by some a "bridge." The needle should be brought through the loop of thread, which the engraver has failed to do in the illustration. The bar at the end has not been given.

**Buttonhole Twist.**—This is employed to bind and strengthen buttonholes in cloth stuffs. It is sold by 1oz. and 2oz. reels, and also by the yard wound in twelve strands.

**Buttons.**—(French *Bouton*, Welsh *Botwm*.) These substitutes for hooks are made in every variety of stuff, depending on the material of the garment or article of furniture requiring them. Linen ones, and those of silk and cotton, can be bought machine-made, but they can be hand-made by covering a wooden mould designed for the purpose, or a round flat bone foundation. The strongest fourfold linen buttons are sold by the dozen or the gross, and are measured by lines, from 6 to 36. Some kinds are covered in hand crochet, netting, and gimp. Other varieties can be had in ivory, bone, jet, mother-o'-pearl, leather,

glass, and metals of all kinds—those of polished metal covered with a thin coating of gold or silver being the most durable. They are made with and without shanks, those of bone, horn, and mother-o'-pearl being drilled with holes necessary for their sewing on, when there is no shank, and when uncovered by any textile. The most ancient form of button was a short cylinder, which was sewn at the middle upon the garment.

**Byzantine Embroidery.**—A modern work dating from 1878. It is a combination of onlaid appliqué, couching outlines, and fancy stitches, and useful for ornamenting leather, cloth, and such materials as are too thick for the needle to be easily taken through them. Geometrical and arabesque outlines are traced upon cloth or fine leather, and strands of filoselle, double crewels, or worsted laid down upon these lines, and secured by a fastening thread coming from the back of the material, and returning to it as in appliqué and ecclesiastical embroidery. The beauty of the work consists in selecting suitable colours for these strands of filoselle, &c., upon their raised appearance, and upon the catching down threads being put in at regular distances. Their ends must be brought from the back, as in braiding. Byzantine embroidery can be enriched by applying to the design pieces of cloth, silk, or satin of varied colours. These are surrounded with a thick strand of filoselle or cord, as in appliqué. Fancy stitches, such as fern stitch, satin stitch, feather stitch, wheels, and French knots, can be worked over such applied pieces or on to the leather or cloth in vacant spaces.

**Cable Knitting.**—See KNITTING.

**Caddis.**—A variety of worsted lace or ribbon.

**Cadis.**—A kind of coarse serge.

**Cadiz Lace.**—A stitch used in old needle point and modern point laces. It takes two lines to make, and is one of the numerous varieties of Brussels. It is worked as follows: First row—6 Brussels close together, \* miss the space that 2 would take up, work 2 Brussels, miss the space of 2 and work 6, repeat from \* to end of row; second row—work 2 Brussels into every loop left in first row, missing all the thick stitches of whatever number; third row—work like the first, commencing with the 6 close Brussels stitches; fourth row as second. Repeat to end of space.

**Caen and Bayeux Lace.**—In the department of Calvados Bayeux and Caen are justly celebrated for their black silk blonde laces, which are identical with those made at Chantilly. Before 1745 the lacemakers at Caen made a white thread lace of Venetian design, the needle point flowers being surrounded with a heavy thread called "fil de crin," instead of the ordinary thick cordonnet of Venice points. The Bloude de Caen were first made in 1745 from a silk of an éru colour brought from Nankin, which afterwards gave place to a beautiful white silk brought from Cevennes, and which established the reputation of the lace. Blonde de Caen was made of two descriptions of silk, one used for the pattern, and the other for the ground. The manufacture of this beautiful white blonde was destroyed by the machine blondes made at Nottingham and Calais. The Blonde Matte, which resembles Chantilly lace, is



described under that heading. At the present time, Caen, with Chantilly and Bayeux, produces black silk laces, and this city is considered to excel in the making of piece goods, such as veils, scarves, and dresses. (See Fig. 106.) These large pieces of lace are joined with the celebrated raccroc stitch, and so beautifully as to be almost imperceptible. The workers earn about 50 sous a day, and more than 25,000 are engaged in the trade.

**Calamanco, or Callimanco.** — (Spanish, *Calamaco*, a kind of worsted stuff; French *Calmande*.) This material

the art of printing upon cotton textiles. In 1712 the printing of these goods in England, exported plain from India (on account of a prohibitory Act passed at one time against the importation of printed cottons and chintzes), was introduced, and England now carries on the largest trade in the world. America produces the next in quantity, France and Switzerland follow, but produce goods far superior in quality to the American. The introduction of the manufacture of cotton into Europe was effected by the Arabs or Moors of Spain, who brought the cotton plant to



FIG. 106. BLACK LACE OF CAEN AND BAYEUX.

resembles Tammys and Durants. It is highly glazed, and can be had plain or twilled, raised in stripes or brocaded, the width ranging from 27 to 36 inches. It is employed for women's petticoats.

**Calfskin.** — Calfskins, which are imported from the Baltic, are taken from younger animals than those killed in this country, and are employed in the manufacture of gloves and ladies' shoes, as well as for bookbinding.

**Calico.** — The name of this textile is derived from Calicut, a seaport town on the coast of Malabar, the birthplace of

that country, from the fleecy wool of which the yarn for calico is spun. It is made into hanks containing 840 yards each. It was brought to England in the year 1631, but not manufactured here until 1772. The various makes of calico are known respectively under the following names: Cotton Cloth, Croydons, Derries, Double Warp, Dacca Twist, Longcloth, Loom Sheeting, Madapolams, Powerloom Sheetings, Swansdown Unions, and Wigans. There are also printed calicoes. The widths rarely measure above 35 inches, and those numbered 33 or 36 inches seldom reach



that standard. "Fents" are ends of calicoes of different descriptions. Calico should have an even selvedge, fine and close in the woof and warp, without knots and flaws. Cheap sorts are dressed with a coating of lime and china clay, to detect which a corner should be rubbed together in the hands, when it will fall off in powder. Unbleached calico of a coarse description goes by the name of "bley" in Ireland. (See each make under its own heading.) The cotton plant is grown in Egypt, the United States, and Brazil, as well as in the East Indies.

**Calico Prints.**—See COTTON PRINTS.

**Calico Shirting.**—Otherwise known as Twine Cloth. A very evenly made cotton material, supplying a good imitation of linen, and employed for shirt making. It runs from 32 inches to 36 inches in width, and is made both in single and double warp.

**Californian Embroidery.**—The natives of California, before that land was discovered, in the sixteenth century, by the Spaniards, were unacquainted with silk and other ordinary embroidery materials; but they managed to twist into fine cords the entrails of whales, and covered their garments with needlework made with these threads. Their needles were shaped fishbones.

**Cambric.**—(German *Kammerich*; Dutch *Kammerack*; French *Toile de Cambrai* and *Batiste*.) The name of this textile is derived from Cambrai, a town in the department du Nord, France, whence the manufacture was originated by Baptista. It is a beautiful and delicate linen textile, of which there are several kinds. Its introduction into this country dates from the reign of Queen Elizabeth. That made in Lancashire is, perhaps, on a par with that made in Ireland and France. The Scotch are mere imitations in cotton. See FRENCH CAMBRIC.

"Come, I would your *cambrick* were sensible as your finger,  
That you might leave pricking it for pitie."

—*Coriolanus*, Act i., sc. 3.

**Cambric Muslin.**—This is an imitation of cambric, being made of cotton instead of flax. It may be had in most colours, as well as in black and white. These varieties are figured, striped, corded, and twilled, and sometimes have a glaze. Cambric muslin is much employed for linings. They run from 34 inches to a yard wide, at various prices.

**Camelina.**—A woollen material with very small basket pattern and loose upstanding hairs. It measures 25 inches in width, and is a species of the material called Vicuna.

**Camelote.**—A coarse kind of fustian of inferior quality, employed for the dress of labouring men. It is 27 inches in width. See FUSTIAN.

**Camels' Hair.**—This is long and silky hair spun into textiles, tents, ropes, shawls, carpets, fine stockings, &c. The hair clipped from the animal furnishes three qualities, distinguished by the colour. Black is the dearest, red the next, whilst grey fetches but half the value of the red.

**Camels' Hair Cloth, or Puttoo.**—Sometimes known as Cashgar cloth. This material is thick, warm, light,

full of electricity, and has a fine gloss. It is unshaved, and the long hairs are of a paler colour than the close substance of the cloth. The price varies according to its quality, and the widths are respectively from 42 to 48 inches. It is French made, and is employed for costumes, mantles, and other articles of dress. This material is generally considered to be manufactured from the inferior qualities of shawl wool in India, where the material is known as Puttoo.

**Camlet.**—The name of this textile was due to its manufacture of camels' hair, being of Eastern origin. By a strange coincidence, the subsequent manufacture of a similar kind of stuff had its rise in Montgomeryshire, and was named after the river Camlet in that locality. Subsequently to the employment in the East of camels' hair, that of the white glossy hair, growing in spiral ringlets, of the Angora goat of Asia Minor, has been substituted. In certain districts of that country the whole of the population is engaged in the manufacture and commerce of camlets. The best European article is made at Brussels, where woollen thread is mixed with the hair. The imitations are made of closely twisted worsted yarn or worsted and silk, hair being sometimes added. Camlet is thick and warm, and admirable for winter wear. It turns off rain better than any other unprepared article, and measures 25 inches in width. It is sold at various prices.

**Campane Lace.**—A narrow pillow lace made in France in the sixteenth century, which was used as an edging to wider laces. The feston was ornamented with grelots and sonnettes, whence its name is derived.

**Canada Lynx Fur.**—(*Felis Canadensis*.) This fur is chiefly employed in British America and the States, but is prepared, as all furs are, in this country. The animal much resembles the cat, but has longer ears, and a short thick tail. The fur is long, soft, and of a greyish colour, and is sometimes covered with brown spots. Under the body it is white, silky, and at times spotted with black. It is dyed, and exported largely to America, and, being very soft and light, it is well suited for cloaks, facings, and linings.

**Canadian Embroidery.**—The natives of Canada were at one time celebrated for their skill in embroidery with porcupine quills, and with the skins of reptiles and animals. Their skin work was particularly ingenious, as they cut the skins into minute pieces and formed from them designs representing trees, plants, and animals, using their own hair for thread. The porcupine quill work was of two kinds—a coarse kind executed upon bark or leather, with split quills arranged in devices according to length and size, and sewn together; and a much more elaborate work, shown in Fig. 107, kept to ornament their dresses, tobacco pouches, &c. In these the quills were split so fine that they became flexible, and could be threaded through a coarse needle. They were dyed various colours, and worked upon scarlet and other bright toned cloths in the same way as satin stitch embroidery. The quills were dyed such pure colours as yellow, green, scarlet, blue, and amber, and great ingenuity was exercised in bending so as to shape them into flowers and leaves. The illustra-



tion is upon scarlet ground, the flowers are amber and white, the white being in the centre; the leaves, stems, and tendrils are of shaded greens, terminating in bright yellow. The design is part of a tobacco pouch, the whole of which is hand made, the scarlet cloth being sewn to a bark foundation, and the stitches concealed by a row of white quills couched down. At the present time Canadian embroidery is no longer worked by the natives, but is exclusively executed in the French nunneries, and the true spirit of the old designs are dying out, the nuns having introduced into the work many fancy stitches and dyes unknown

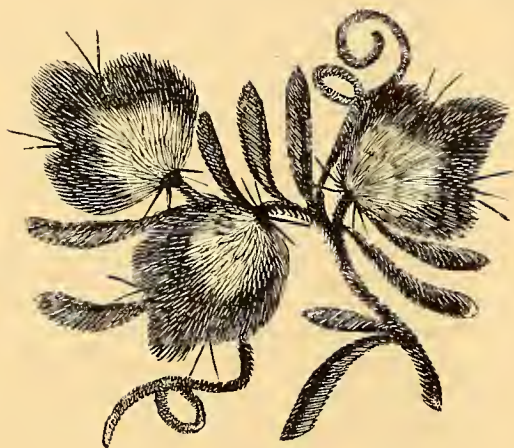


FIG. 107. CANADIAN EMBROIDERY.

to the real native patterns. The work made by the nuns can be recognised by the elaborate French knots that form the chief part of the devices, by these devices being bad imitations of natural flowers, and not so conventional as the old ones, and also by the quills being dyed magenta, pink, manve, and other aniline dyes. Bundles of these split quills can be procured, and the work is easy of execution, therefore English ladies could embroider in Canadian work without much trouble, and it would form a pleasing variety to other fancy needlework.

**Canton Crape.**—One of the many varieties of crape-woven fabrics. It is a dress material, measures 27 inches in width, and made in various plain colours.

**Canton.**—A kind of fustian, having a fine cord visible on one side, and a satiny surface of yarns, running at right angles to the cords, upon the other. This satiny side is sometimes made smooth by means of singeing. It is a strong stuff, has a good appearance, measuring 27 inches in width, and is employed for the dress of labouring men.

**Canvas.**—There are four distinct kinds of canvas—the silk, thread of flax or hemp, cotton, and woollen. They are to be distinguished by numbers corresponding to their several sizes. The finest canvas, whether of silk, thread, or cotton, is denominated Mosaic. Amongst those in use for embroidery are the Berlin or Penelope Canvas (Fig. 108), Check Canvas (Fig. 109), Flattened French and Flax Canvas (Fig. 110), the Java and Japanese (Fig. 111), Painters' Canvas, and coarse descriptions such

as Scrim, made of hemp, for tent curtains and sails, upholstery, papering, and sieves. The seat of the home manufacture is at Dundee. (See BERLIN, BOLTING, COTTON, FLATTENED, SILK, THREAD, and WOOLLEN CANVAS.)

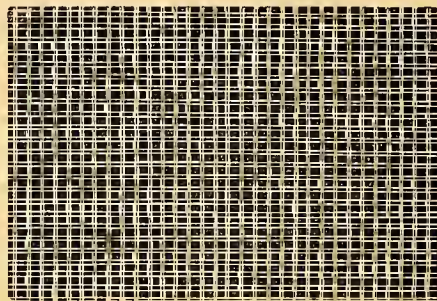


FIG. 108. BERLIN OR PENELOPE CANVAS.

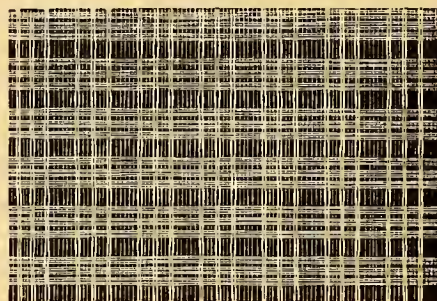


FIG. 109. CHECK CANVAS.

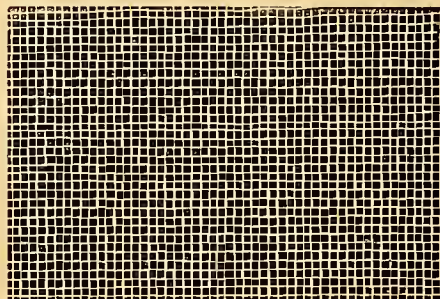


FIG. 110. PLAIN (SINGLE THREAD) OR FLAX CANVAS.

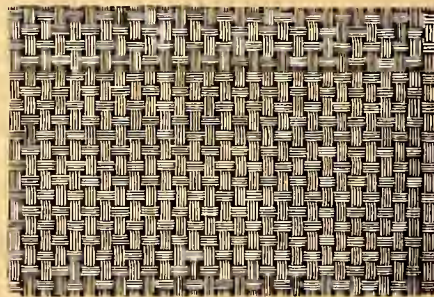


FIG. 111. JAVA CANVAS.

With the exception of silk canvas, four sizes only are generally manufactured, which number about twenty-one, twenty-nine, thirty-four, and forty threads to the inch respectively.



**Canvas Work.**—Before the introduction of Berlin patterns, in 1835, all wool work upon canvas was called by this name, which has now, however, become almost obsolete. Besides the canvas work described under Berlin wool work, there are four other kinds. One, where the pattern is painted upon the canvas, and the worker has no stitches to count, but simply matches the shades of colour upon the canvas and works them in cross or tent stitch, commencing with the darkest shade and ending with the lightest. A second, where the ground is of cloth or satin, and the pattern upon canvas, the threads of which are pulled away when the design is finished. A third, where gold or silver braid is sewn upon canvas in outline patterns, and the grounding filled in with cross or tent stitch; and the fourth, the *Raised Canvas Work* (which see). Ancient canvas work was done upon very fine canvas in tent stitch, and was really TAPESTRY WORK (which see). The works of Miss Liuwood, during the latter part of the last century and the beginning of the present, are the most remarkable examples of modern canvas work. They are large copies of celebrated pictures, sixty-four in number, and were drawn upon closely woven canvas, or tammie, by that lady's own hand, and embroidered by herself in coloured worsteds, or what are now called crewels, dyed expressly for the purpose. These pictures were exhibited to the public, and one is now in the South Kensington collection. All the stitches enumerated in Berlin wool work are suitable for canvas work.

**Raised Canvas Work.**—This is a work that is executed from Berlin flower designs upon silk canvas with plush stitch, and which when completed is raised above the foundation, and has the appearance of velvet pile. The plush stitches forming the pattern are made in single Berlin wool, and taken over a mesh. The work is begun from the bottom, and each line completed before the next is commenced, and the mesh holding the first line of stitches kept in position until the second line is worked, when it is withdrawn, and ready for using in the third line. From this manner of working a number of shades of wool are required at one time. To prevent delay, have them ready threaded and arranged before commencing the work. When the pattern is completed, cut the loops made on the surface by the withdrawal of the meshes, and be careful that they are cut quite evenly, and then turn the work and paste a piece of tissue paper at the back of the plush stitches to prevent any of the cut threads coming out. Raised canvas work is only suitable for mantel boards and fire screens.

**Cap.**—See MILLINERY.

**Capitonné.**—This is a French term, signifying drawn in at intervals, as a stuffed sofa, chair, or pincushion, which is buttoned down at each attachment of the double material, at the front and back.

**Cap Springs.**—These appliances are made of steel, and in either round or flat form. They are sold by the gross.

**Carbonised Linen and Paper.**—These are required for tracing patterns upon thick materials, and used in braiding, crewel work, silk, linen, and cloth embroideries.

The best is the linen which is sold in two colours, white and blue. It is durable and clean. The paper is sold in black, blue, white, and red; but the black rubs off upon the material, and is not good. A new piece of linen or paper should be either rubbed with bread or tissue paper laid between it and the work, as the carbon, when quite fresh, is liable to come off. The white is used when tracing on dark materials, the blue for light. To trace, lay the material upon a sheet of plate glass, then place the carbonised linen, and then the pattern. See that the pattern is over the part it is to be traced upon, and then pin all three together. Take a blunt bone crochet hook or steel knitting needle, and carefully go over every line of the pattern with a firm, even pressure upon the needle. Look under the carbonised linen now and then to see if the marks are right, and continue until the whole design is thus transferred. Carbonised linen can be warmed with a moderately-heated iron, when, after much using, the marks are becoming faint; or it can be entirely renewed.

**Carmelite.**—A woollen textile, almost identical with beige. So called because adopted as the dress of the order of Carmelites. It is 25 inches in width.

**Carnival Lace.**—A Reticella lace, used in Italy, Spain, and France during the sixteenth century, and differing only in its pattern from the ordinary Reticella. This particular lace was ornamented with badges of the families who possessed it, and was given as part of the trousseau to the bride, and worn by her during the wedding ceremonies and upon state occasions, such as carnivals, during her life. See BRIDAL LACE.

**Carpet Bindings.**—These are manufactured in different qualities, the best being made entirely of worsted, and the inferior kinds of a mixture of worsted and cotton thread. They are to be had in plain colours and also in chintz designs, so as to match carpets of every colour. They are sold by the gross, four pieces of 36 yards each. They may also be purchased by the yard from a few pence upwards, according to the width and quality.

**Carpet Thread.**—A heavy-made three-cord sewing thread. It may be had in black, drab, green, brown, yellow, and red, as well as unbleached, and is made with a soft and satin-like finish. It is sold by the ounce and the pound.

**Carpet Worsted.**—A very coarse kind of sewing thread of worsted yarn, made in various bright colours, and done up in balls. It is sold in paper bags containing 3lb. or 6lb. each, and is employed for the darning and renewing of carpets.

**Carrickmacross Point.**—A lace made in Ireland since the establishment of schools of lace making in 1846, after the famine years. It is a needle point, and an imitation of flat Valenciennes. The grounds are Bride and wheel shaped Réseau, more resembling fillings than grounds. (See GROUNDS and LACES.)

**Casbans.**—Cotton textiles of similar make to jaconets, only of a stouter quality, some being twilled and having a finished surface, resembling sateen. They are chiefly used for linings, the widths running from 30 to 36 inches.



**Cascade.**—The method of laying down a trimming of lace folded in a zig-zag form, first one way and then back again, taking a broken diagonal descent down the front of a dress.

**Caseing.**—A term used to denote a cover of material, of whatever description, through which a ribbon is to be passed, laid on the article separately from the foundation stuff.

**Cashmere des Indes, or Goat Cloth.**—A variety of casimir, made of the soft wool of the Thibet goat, mixed with Australian wool. It is exceedingly fine in texture and twilled, measuring 42 inches in width. The seat of the manufacture is at Rheims, and those French made are much superior to our own. Many imitations and varieties of this cloth are made in England. One description is produced at Bradford, the weft of which is spun from the fur of the Angola rabbit, which is an exceedingly soft material and much resembles cashmere. There is also a variety made at Huddersfield, called the Tigré cashmere; a variegated cloth, having a cotton warp, figured, and shot with goats' hair. Ordinary French cashmere is sent to England unwashed and undyed, is of a delicate éceru or cream colour, and is made entirely of wool, either of the finest Saxon or the Australian.

**Casimer, or Cassimere, or Kerseymere.**—A twilled woollen cloth, remarkable for its pliability, so that when pressed it does not become creased. One third of the warp is always above and two-thirds below each shoot of the weft. It is either single or double milled, and is usually woven of the width of 34 or 36 inches, and reduced by milling to 27 inches. Cassimerette is another variety of this stuff.

**Cassinette.**—A cloth made of cotton warp, and the woof of very fine wool, or wool and silk. It differs from toillinette and Valentia in having its twill thrown diagonally, and measures 27 inches in width.

**Cast off.**—A knitting term, used to describe the finishing of the work in any part. See KNITTING.

**Cast on.**—A knitting term, used to describe the first putting of the wool upon the needle to form stitches. See KNITTING.

**Castor.**—A heavy broadcloth, used for overcoats.

**Cast over.**—A knitting term, used when the cotton is brought over the needle and quite round it. Identical with "Round the Needle." See KNITTING.

**Caterpillar Point.**—A needle made lace, resembling flat Venetian point, made in Italy during the seventeenth century, and distinguished by this name from other varieties of Venetian lace. The reason it was so called was the resemblance of the narrow, curling, and interlacing sprig that formed its pattern to the bodies of caterpillars when in motion. These sprigs are surrounded with a fine cordonnet closely buttonholed, and are filled with a variety of thick stitches, such as Escalier and Brabaçon. They are connected together with fine brides, trimmed with cockscombs and picots, and the effect of the whole design is peculiarly rich and delicate. A different kind of caterpillar lace has lately been made at Munich by a gentleman

of that place, who has trained a large hairy species of caterpillar to unconsciously become lace makers. The process is as follows: A paste is made of the food the caterpillars most like, which is thinly spread upon a smooth flat stone. A lace design is then traced upon this with oil, and the caterpillars arranged at the bottom of the stone, which is placed in an inclined position. The caterpillars eat their way from the bottom to the top of the stone, avoiding any parts touched with oil, and spinning a strong web as they go, which serves to connect the uneaten parts together. This lace finds a sale because of the peculiarity of its make, and it is distinguished from real lace by its extreme lightness, a square yard of it only weighing  $4\frac{3}{4}$  grains, while the same quantity of net would weigh 262 grains.

**Catherine Wheel.**—This wheel is also known by the name of Spider Wheel or Spider Stitch, and is chiefly employed to fill up round holes in embroidery on muslin. It is made as follows: The round to be filled by the wheel is outlined with embroidery cotton, and then closely button-

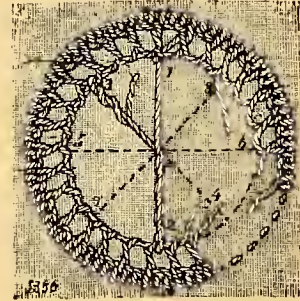


FIG. 112. CATHERINE OR SPIDER WHEEL.—DETAIL A.

holed; a row of loose buttonhole is then worked under it, and from this the cords that form the centre of the wheel proceed (see Fig. 112, Detail A). These are taken across the space in the order shown by the figures, 1 to 2 being the first line; 2 is corded back to the centre, and the needle is

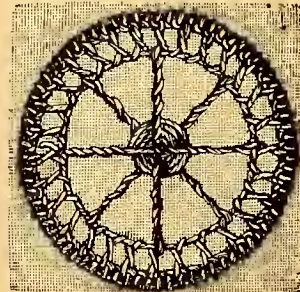


FIG. 113. CATHERINE OR SPIDER WHEEL.—DETAIL B.

then put in at 3, which is corded back to centre, and so on until all the lines are completed. The boss is then formed by passing the thread under and over the threads until a round is made of the size indicated in Fig. 113, Detail B, and the thread corded up No. 1 to finish. A line of over-



cast taken round the second line of buttonhole when the branching lines are formed, tends to strengthen and to stiffen the work. The under muslin is cut away from the first buttonhole line, when the wheel is complete.

**Catskin Fur** (*Felis catus*).—The fur of the wild cat of Hungary is of a brownish grey, mottled, and spotted with black. It is soft and durable, and is employed for cloak linings and wrappers for carriages. The domestic cat of Holland is bred for its fur, fed on fish, and carefully tended until the coat has arrived at its full perfection.

**Caul Work**.—The ancient name for NETTING, which *see*.

**Centre Fibre**.—This centre fibre is required in Honiton lace making and other pillow laces, when a raised appearance is to be given to the centre of the leaves. This is shown in Fig. 114, and worked as follows:—Hang on five pairs of bobbins at the stem of the leaf, work up the middle of the first leaf, and when last pin is stuck work to the turning stitch and back; then with the pair lying at the pins, make a rope sewing, and this, which is termed a return rope, is made not upon the stem, but at the back of it. Work the next two fibres in the same manner, the middle one last, and when each is finished run a piece to its head in the end hole, and take out the rest. Now carry the raised work to the tip of the middle leaf, hang on two pairs, work back in whole stitch, and when the fibre is reached take out the pin, stick it three or four holes lower down, insert the hook into the top hole, and make a sewing with the centre stitch of the work to the cross strand, this will secure the fibre, and it can now be worked over. The other leaves are done in the same manner.



FIG. 114. CENTRE FIBRE.

**Ceylon Pillow Lace**.—A lace of Maltese design, made in Ceylon by the native women and probably imported there by early European settlers. It is of no commercial value, and only remarkable because of its resemblance to that of European manufacturers.

**Chain Boulée**.—A short rough cord made in macramé lace with two threads. Hold one in each hand, and keep the left tight while looping the right hand thread over it, and running it to the top of left-hand thread. The right hand thread is then held tight, while the left hand thread is looped over it. In this manner a rough cord of any length can be made. *See* MACRAMÉ.

**Chain Fork**.—This instrument is usually made of ivory, bone, or boxwood. It is shaped something like an ancient lyre, but flat, and the braid is fastened round the two horns, and when made into a chain is passed through the round hole in the middle of that portion of the fork which resembles the sounding-board.

**Chain Stitch**.—A stitch used in embroidery, tambour work and crochet. The manner of working it for embroidery (shown in Fig. 115) is as follows:—Bring the needle, threaded, from back of material, and form a loop on the right side, and keep this loop steady with the left thumb, returning the needle close to where it came

out; bring the needle up again in centre of loop, and pull the thread evenly up; then form another loop and return needle as before, and so on for the whole of the pattern. Gold thread, silk, and cotton are all used for chain stitch.

*Chain Stitch Crochet. See CROCHET.*

*Chain Stitch in Tambour Work* (of which it is the only stitch) is formed with a crochet hook, and can only be worked upon fine linen, cambric, or muslin, that will allow of the work passing through it with ease. The material being stretched in an open frame, the thread is drawn through from the back to the front by the hook in a succession of loops, the second loop formed catching or securing the first, and so on for the remainder.



FIG. 115. CHAIN STITCH (EMBROIDERY).

**Chain Stitch Embroidery**.—One of the most ancient of embroideries, and first brought from the East, where it is still practised by the Persians, Indians, and Chinese. It was known to the workers in Europe of the Middle Ages, and much of the celebrated *Opus Anglicanum* was simply chain stitch. When worked with a hook, and not with a needle, it was known in later times as Tambour work. The imitation of chain stitch embroidery by machinery has caused it to fall into discredit; but although machinery may do much in reproducing the appearance of hand work, it can never give such an amount of varied shades and minute curves and embellishments that hand work can in this embroidery. The embroidery can be worked upon any material, and with anything that can be threaded; it is chiefly worked in filoselle or gold thread upon cloth or silk, or in bright coloured washing silks and cottons upon white materials, for ornamenting washing dresses and household linen. Fig. 116, p. 64, is an example of this kind of embroidery, and is done with red ingrain cotton upon flax or Kerriemuir twill, and used for a tea table cover. The same pattern would look well as a border to a Japanese silk tablecloth. The pattern is traced with the aid of carbonised paper and tracing linen, or ironed off. Chain stitch embroidery is now more used for embellishing Church linen than for anything else, the corporal, chalice veil and cloth, used at communion, should all be embroidered with designs in chain stitch, either in white or coloured washing silks. These designs must necessarily be ecclesiastical, and placed above the plain inch wide hem that finishes the linen. The communion cloth is generally of a fine damask woven expressly for the purpose, and should be made so as to fall over the table to the depth of embroidery, should there be no super-frontal. The chalice veil is of fine cambric or silk, from nine to eighteen inches square; the corporal of fine lawn. The only colours allowed in this embroidery are red, blue, lilac, and green; but the two first are the ones chiefly used. The CHAIN STITCH (which *see*), though forming the chief part of the design, can be



varied with satin stitch fillings, or with enrichments of dots and bosses worked in dotting cotton; but the character of the work should be that of an outline, or it will be too heavy for the purpose.

**Chain Work Cloth.**—A peculiar style of textile, employed for tambouring and hosiery.

**Challis, or Chalis.**—A thin textile, made of silk and wool, and having a good lustre; employed for women's dresses. It is twilled and printed in coloured flowers on a white ground, which has the effect of velvet painting.

**Chantilly Blonde Lace.**—No other country can surpass France in its black and white silk blonde laces. They were first made at Chantilly about the year 1740, and, though produced at Caen and Bayeux, the mother town was considered to manufacture finer patterns and textured laces, though it did not produce such large pieces. The old white and black pillow blondes were made of floss silk, with flowers of large size, and with a fine open ground. These cost twenty guineas a yard, and were much used in the court of Marie Antoinette. Fig. 117 is an illustration



FIG. 116. CHAIN STITCH EMBROIDERY.

This material was introduced into this country about the year 1832. It is made on a similar principle to the Norwich crape, but is thinner and softer, and without a gloss. The width measures about thirty inches.

**Chamois Leather.**—The skin of the Alpine goat of that name, which has been "efflowered" or deprived of the epidermis. It is dressed without tan, salt, or alum, and is brought to a state of pelt by liming and washing. That dyed buff colour is dipped in tan ooze. The skin is strong, soft, elastic, and warm in wear, is used for tight

of one of them, copied from one of the old order books of that date; but is much reduced in size, in order to take in its design. The flowers and ground of this lace are worked in the same silk, and not in two kinds as they often were, and the pattern has more open stitches about it than some of the laces. The manufactory at Chantilly was broken up during the French Revolution, and most of the lace makers were guillotined, as the popular fury could not distinguish between the wearers and makers of a costly fabric, and classed them both as royalists. It was, how-



FIG. 117. CHANTILLY BLONDE LACE.

riding breeches for both sexes, as it does not wrinkle, and is otherwise suitable for that purpose, as well as for under vests, linings of petticoats, and other garments, which are perforated to make them more wholesome wear. Chamois leather is used by jewellers in cleaning trinkets and plate, and is also employed for cleaning carriages. It is sold by the skin. Much leather, improperly called chamois, and rightly named wash-leather, is the skin of deer, sheep, and ordinary goats prepared with oil.

**Champ.**—A lace term for the ground, whether réseau or bride. Identical with fond and trielle. See FOND.

ever, restored in 1805, when the white blondes were eagerly bought, and the trade flourished more than at any other period of its history. The large patterned blondes mattes were then made. The machine laces spoil the trade in white blondes, and black are now chiefly made. The flowers of the modern laces are not so heavy and so distinct as those of the old blondes; they are slighter in form, and thoroughly dispersed over the lace, and cannot be transferred from the ground like the ancient ones. Another variety has been brought to great beauty. It is a close pattern with deep borders of irregular outline, flowered



in most patterns, and contrasts with the fine filmy *réseau* ground upon which it is worked. It is too expensive to be an article of commerce, and the Chantilly laces now in the market are nearly certain to be productions of either Caen or Bayeux. See CAEN.

**Check-Mohair.**—Dress material, so called from the pattern woven in it, and measuring 24 inches in width. It is much employed for children's dresses; the cross-bars being of small dimensions, like the shepherd's plaid and the "Louisine silks." The price varies according to the quality. It may be had in pink, blue, brown, red, and black "shepherd's plaid" checks; all on a white ground. It is plain made, *i.e.*, not produced in any fancy style of weaving.

**Cheese Cloth.**—An open-make of fine canvas, employed for drawn work embroidery. It is 42 inches in width, and is inexpensive, but varies in price in different shops.

**Chemise.**—A loose under shirt of linen, longcloth, or calico, worn next to the vest; sometimes called Shift. See CUTTING OUT and DRESSMAKING.

**Chemisette.**—A plain or ornamental under bodice, with fronts and backs unconnected at the sides. See CUTTING OUT and DRESSMAKING.

**Chenille.**—The French for Caterpillar. A beautiful description of cord employed for embroidery and decorative purposes. The name denotes the appearance of the material, which somewhat resembles that of a hairy caterpillar. It is usually made of silk, is sometimes a combination of silk and wool, and has been produced in wool only. There are two sizes, the coarse is called *Chenille Ordinaire*, the small *Chenille à Broder*. There is a new kind of chenille called *Pomponet*, having a very long pile, boa-shaped, and employed for neckties. For the purposes of millinery it is mounted on fine wire; the fine soft silk chenille is that used for embroidery, and is sold in art colours.

**Chenille Cloth.**—Also known as *Moss Bège*. This material is made with a fringed silken thread used as weft in pile-weaving, in combination with silk, wool, or cotton. When woven, the fringed threads protrude through the interstices of the material, and produce a fur-like surface. Many varieties are made, since the recent great demand for the cloth, both in millinery, dress, and flower making. It was appropriately named by the French *chenille* (caterpillar), from its great resemblance to the insect's velvety coat of fur. It is 27 inches in width.

**Chenille Embroidery.**—A work originating in France, and deriving its name from the resemblance its round fluffy threads have to the bodies of caterpillars. During the eighteenth century, chenille embroidery was the fashion at the French Court, and many specimens of it executed by Marie Antoinette and her ladies are still preserved. From France it passed over to England, and was popular for years, and never entirely disappeared in this country. The taste for the work has now revived, and when well executed, it has all the softness and beauty of painting upon velvet, and well repays the time and money spent

upon it. It should only be used about articles that are not liable to be crushed, and looks particularly handsome when made up as curtain borders, in which form it has been lately employed at the South Kensington School of Art Needlework.

Chenille is of two kinds; the fine, or *Chenille à Broder*, which is soft and not on wire, is the one used in old work and in the better sorts of modern; and *Chenille Ordinaire*, a coarse chenille, only adapted for being either *COUCHED* upon the surface of the material, or passed through large holed silk canvas, or gold and silver perforated cardboard. The fine chenille costs about 3d. the yard, and the greater the number of shades required in the design the greater the expense, and therefore simple satin embroidery patterns are the best to work from.

The design should be outlined upon the material before it is framed, and a coloured pattern used to work from. The needles used should be those with wide eyes and sharp points, and the chenille threaded in short lengths, as every passing backwards and forwards deteriorates its pile. If the work is done upon canvas it should be stretched in a frame, and only the design worked in chenille, the grounding being done in cross or tent stitch with filoselle or wool. The stitch used is *TENT STITCH*, and many needlefuls of various coloured chenille require to be threaded before the work is commenced, as each shade of colour is put in following the line preceding it, not the whole



FIG. 118. CHENILLE EMBROIDERY—DETAIL A.

of one shade worked before another is commenced. Fig. 118 (Detail A) is of fine chenille worked upon thin silk. The silk is framed after the outline of the design has been traced, and the needles, filled with chenille, are brought up from the back of the frame, and pushed down again as in ordinary woolwork. The chenille of each thread can also be laid on the surface in lines, and secured with silk of the same colour, and, at the commencement and end, a hole made through the material with a stiletto, and the chenille



pulled through to the wrong side, and there secured; but, unless the foundation is thick and heavy, the first manner of working is better.

Chenille Ordinaire can be worked as shown in Fig. 119 (Detail B), upon large open-meshed canvas, and passed backwards and forwards through the canvas. The shades employed are few, the stitches used for the rosebud are SATIN, for leaves and points of bud TÊTE DE BŒUF, for the stem CREWEL. Upon a closer material this chenille

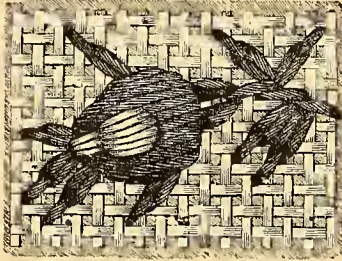


FIG. 119. CHENILLE EMBROIDERY UPON LARGE CANVAS—DETAIL B.

would be laid in lines close together for the leaves of a pattern, while loops of chenille, mounted upon fine wire and sewn to the material with purse silk, would make the flower petals, the centres to flowers being made by loops sewn flat, and the stems formed of plainly couched chenille.

Fig. 120 (Detail C) is an illustration of Chenille Ordinaire used upon perforated gold and silver cardboard, and very pretty devices and patterns can be worked by simple arrangements of the stitches, so as to form crosses, stars, and wheels. The work is useful as an ornamentation for sachets, blotting cases, dinner rings, and other fancy

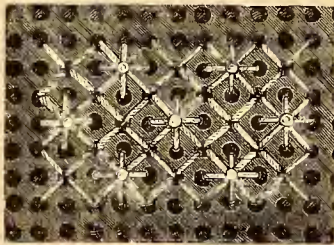


FIG. 120. CHENILLE UPON GOLD CARDBOARD—DETAIL C.

articles suitable for bazaars. The cardboard should be backed with linen, to prevent its breaking away in the process of working, and the chenille threaded into large-eyed needles, which are passed backwards and forwards through the cardboard, as if it were canvas. Two or three distinct contrasting colours are the best to use for this kind of chenille embroidery.

**Chenille Lace.**—A peculiar kind of lace made during the eighteenth century, in France. The ground of this lace was made of silk in honeycomb Réseau, the patterns were poor, and chiefly geometrical, filled with thick stitches, and outlined with fine white chenille; hence the name.

**Chenille Needles.**—These needles resemble in form the ordinary wool needle, but are sharp at their points,

and to avoid rubbing the chenille they are very wide in the eye.

**Chenille Rolio.**—A twisted silk chenille cord stiffened by wire; used, according to its width, either to surround glass shades for clocks, boxes, &c., or to be twisted into flowers. It is sold by the yard and by the piece. When passed through an iron tube the chenille becomes the silky compact roll appropriately nicknamed "rats' tails," employed in rich mantle fringes.

**Chenille Travailleuse.**—The French name to designate the fluffy silk thread employed in embroidery, fringes, and gimp ornaments.

**Chequer Stitch.**—This stitch is used for working berries in Honiton lace designs, and is illustrated in the *Poppy and Briony design*. (See HONITON LACE.) Hang on six pairs of bobbins, and begin at the base of the lower berry, work the stem all round, leave the three outer pairs of bobbins to carry on the stem afterwards, hang on six more pairs. There being stem on both sides, there will be one pair of workers to pass backwards and forwards across eight pairs; work one, twist the workers thrice; work two, twist thrice, work two, twist thrice; work one, and sew to the stem. Repeat this row three times, then sew the workers to the next pin hole, twist all the passive pairs three times, and repeat the three rows; then sew to two pin holes in succession, and twist the passive pairs. Be careful to draw each stitch well up. This stitch can be used for fillings to flowers as well as berries.

**Chequeté.**—A French term employed in dressmaking, to denote "pinked out," or cut by means of scissors, or a stamping instrument having teeth, which produces a



FIG. 121. CHEQUETÉ.

decorative bordering in notched scallops, or diamond points, to a silk ribbon, flounce, or other trimming. See Fig. 121.

**Chessboard Canvas.**—A handsome thick white cotton canvas, designed as a foundation for embroidery. Each chequer is upwards of an inch square, and made in alternate honeycomb pattern, and simple Egyptian cloth mat. The width is 26½ inches. See illustration (Fig. 122) on page 67.

**Cheveril.**—Soft leather, made of kid-skin.

**Cheviot Cloth.**—A rough description of cloth, made both for men and women's dress, twilled, and coarser than what is known as homespun. This cloth is 27 inches in width. The Cheviot homespun measures 25 inches in width, and Cheviot tweed 27.

**Chiffon Work.**—A modern variety of patchwork, which consists of laying on to a foundation straight lines of black velvet alternately with stripes made of pieces of silk and satin. The advantage of chiffon work is that it uses up pieces of silk too small for ordinary patchwork, and



pieces that are cut upon the cross. To work: Cut out and arrange bits of silk as in patchwork, but upon the cross; lay down a line of velvet, and then tack a piece of silk to it, so that it will turn over on the right side. Continue to tack pieces of silk together cut into the forms of crosses, wedges, rounds, and other devices, but keep them within the margin of a broad straight band. Add more velvet and more coloured stripes until the foundation material is quite covered, then stuff the velvet with wadding to give it a raised appearance, and ornament the scraps of silk with CORAL, FEATHER, HERRINGBONE, and other fancy stitches in floselle, after the rest of the work is finished. The foundation should be of ticking or coarse canvas.

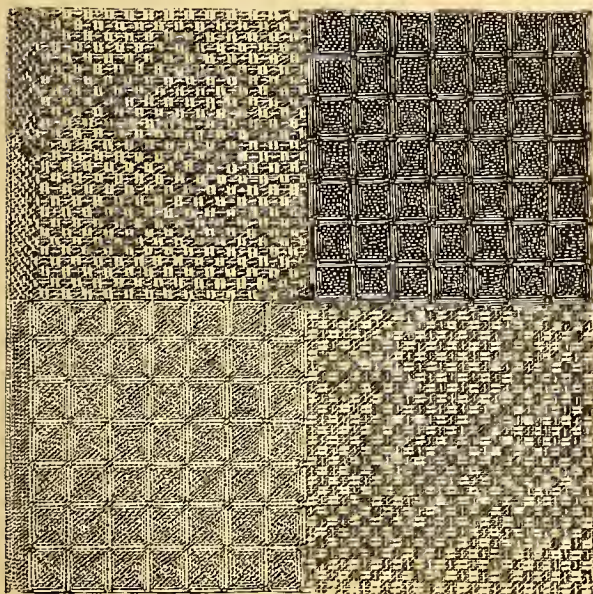


FIG. 122. CHESSBOARD CANVAS.

**China Crape.**—A beautiful variety of crape, but thicker in texture than the ordinary kind, remarkably fine, but weighty in substance. It is generally sold at Indian warehouses, being made in white and various colours, exquisitely dyed, and is employed for women's dress. It is made of raw silk, gummed, and twisted on the mill, and woven without crossing. The width is 24 inches.

**China Grass Cloth.**—A beautiful and delicate, as well as a very coarse description of cloth, having its origin in China. It is produced from the fibres of a species of nettle (*Urtica nivea*), which the natives split into lengths and unite together at the smaller ends. Exquisite handkerchiefs and fine linens are also made from China grass, and of late years it has been united with silk and cotton for coloured textiles, having a brilliant appearance. It is employed in Canton, and has been utilised at Leeds with much success. Very beautiful textiles are produced in China grass with a silk warp. One of the chief seats of the manufacture as a yarn is to be found at Leeds.

**China Ribbon.**—A very narrow ribbon, of about one-eighth of an inch in width, woven with a plain edge, and to be had in one colour, or shaded gradually from a dark to a light tint of any colour. This description of ribbon was much in fashion about forty years ago, but the best qualities are now only to be had at first-class embroidery shops in town, and sometimes in country places. Inferior kinds are procurable elsewhere. China ribbon is often used for book markers in the best bound books (especially prayer books), being attached in the process of binding.

**China Ribbon Embroidery.**—This work was largely employed for decorative purposes during the earlier part of the present century, and has lately reappeared under the title of Rococo embroidery. Ancient designs were all floral and of the Renaissance style, and differed but little from those used at that period for silk embroidery upon dresses, waistcoats, &c. The materials required are China ribbon of various colours, shaded and self-coloured; silk, satin, or velvet foundations, and embroidery silk. Shaded China ribbons, being now out of date, are sold only at some of the first class embroidery shops; but the plain can still be met with at linedrapers.

The work, which is very durable, is done in a frame; the background being generally selected of a dark colour, as the ribbons look best upon dark foundations. When it has been stretched in a frame the design is traced upon it, and the ribbon applied to it as follows—For all sprays intended for leaves or grasses, shaded green China ribbon is threaded upon a large crewel needle and worked in SATIN STITCH. The needle is brought up from the back of the material at the outer line of the spray, the ribbon held in the left hand to prevent its twisting, and the needle put into the material in the centre of the spray or leaf rather in a slanting direction. All one side of the leaf is thus formed, and then the other side worked in the same manner, always bringing the ribbon from the outer edge and finishing in the centre. By this means the appearance of a centre vein is given to the leaves and sprays. The flowers are variously worked: small ones with unshaded ribbon in SATIN STITCH worked to their centres, and a knot of different coloured ribbon put over the satin stitch as a finish; while large ones are more raised, by the ribbon being run at one edge and gathered closely together, and then sewn to the background in enlarging circles so that the unrun edge of the ribbon stands up from the material in thick round masses. The centres of these rounds are made of shaded ribbons, and of a different colour to the shaded ribbon used in the first part of the rounds. The buds are made of satin stitch, with ribbons of two colours, but not shaded; or all of the same tint, and finished with stitches of embroidery silk, and stems and other light parts of the work are worked with the same silk in CHAIN, CREWEL, or LONG stitch. The best patterns are those that introduce flowers of the forget-me-not size, small roses and bluebells, as, although this work does in no way attempt to be natural, it should never offend by being executed in large designs; when worked in small patterns, it has a quaint old-fashioned look it cannot retain when enlarged.



Fig. 123 is an illustration taken from a piece of work fifty years old, and intended for a sachel or hand-bag. The foundation is of black satin, and the colours used are as follows:—Commencing from the top left hand corner, the spray there is formed of pink and white ribbon intermixed, the large flower of amber-coloured shaded ribbon, with buds of a deeper tone, and the small bunch of flowers beneath it of blue with yellow centres. On the right hand, the small flowers at the top are yellow, the rose of gathered ribbon of a plain crimson shade, and the bunch of small flowers above it of white with pink centres. The rose in centre is formed by the ribbon being closely

are run instead of crochet cotton. It is suitable for any linen or cotton materials, coarse enough to allow of their threads being drawn out easily, and is useful for table-cloths and chair backs, and very simple in execution. The material is cut to size, and then lines wider than the ribbon drawn out in it at equal distances from each other. Into these drawn lines ribbon is run, which has previously been threaded into a ring needle. The ribbon is darned down the space left by the drawn threads, going over six and under six of the threads still remaining. An inch and a half space is generally sufficient to leave between the lines, and this should be ornamented



FIG. 123. CHINA RIBBON EMBROIDERY.

gathered as before described, the colour of a variegated deep red, the little two-petal flowers over it are rose colour, and at its left side are yellow and white, the four-petal flowers underneath rose pink with white centres. Leaves throughout of shaded yellow greens. All stems, rose thorns, and other fine parts of the pattern are formed of green purse silk, and worked in STEM or CREWEL stitch. The above are the shades used upon this old piece of work, and as none of them are produced from aniline dyes they amalgamate extremely well.

**China Ribbon Work.**—A modern name given to a kind of drawn work, into which coloured China ribbons

with a pattern in HOLBEIN or CROSS STITCH. Various coloured ribbons can be used in one piece of work; their ends being allowed to form the fringe with the drawn threads of the material. Check and other drawn patterns may be adapted to China ribbon work, the ribbons being crossed in the open spaces. The ribbons when forming check pattern should be sewn on the wrong side of the material to keep them from moving, and care must be taken that they are run in flat and are not twisted. Letters forming the initials of the worker can be made by darning the ribbon into the background, so as to form their outlines. These initials are placed in a corner.



**Chinas.**—Ribbon composed of a common kind of satin, designed for rosettes, book markers, &c., and dyed in white, black, and all colours. They are made in narrow widths, and are trifling in price.

**China Sewing Silk.**—This silk is of a pure white colour. One quality is much used by glove makers, and a coarse two or three cord by staymakers. The best sewing silk is sold on reels, containing one ounce.

**China Stripe Cloth.**—A description of BROADCLOTH (which see).

tions, which display an amount of labour and delicacy of execution almost unsurpassed, save by the Japanese embroideries. But little of ancient Chinese needlework now remains, the dampness of the climate being injurious to the preservation of materials, and the long civil wars proving destructive to much that had escaped the climate; but the ancient designs are continually reproduced with extreme fidelity, the Chinese mind being averse to novelty and change, and preferring what is already pronounced good to any innovations. Toochow was the ancient seat



FIG. 124. CHINESE EMBROIDERY.

**Chinchilla Fur.**—(*Chinchilla lanigera*.) Of this animal there are two varieties, both of South America. That producing the best fur is a native of Buenos Ayres and Arica, and is of a silver grey, the darkest and best in colour coming from the latter place. Those from Lima are short in the fur, and inferior in quality. It is extremely soft and delicate, and lies as readily in one direction as another. The skins measure 6 by 9 inches.

**Chinese Embroidery.**—The Chinese appear to have learnt the art of embroidery from Persia at a very early date, and became celebrated for their produc-

of embroidery, but at Canton and Ning-po a great deal is now worked, particularly large screens, fan cases, and robes, which are the principal articles in request. Men embroider as well as women, and the patience with which they entirely cover a state robe, curtain, or screen with elaborate needlework, is remarkable. Under the late dynasty, robes embroidered with floss silk and with gold and silver thread were worn much more universally than they are at the present time, as it is now considered sufficient to indicate a mandarin's rank by a small square of embroidery containing his device, instead of repeating the same, combined with dragons, ribbons, and flowers, all



over the dress, as was universal during the Ming dynasty. Chinese ladies are also content with embroidery in silk instead of floss about their dresses, and the costly floss and gold embroideries are found more upon screens and actors' costumes than upon ordinary wearing apparel. The Chinese embroider in several ways. Sometimes both sides of the work are the same; this is done by painting the pattern upon transparent material, stretching it, and working in SATIN STITCH backwards and forwards, so that there is no wrong side.

Another kind is crêpe work, as borders to crêpe shawls. In this, large showy flowers are worked in LONG and FEATHER STITCH, or in CHAIN STITCH. The beauty of the last named consists in the dexterity of its execution, the lights and shades of the pattern being shown, not by varying the shades of colour, but by working the CHAIN STITCH open and wide apart for light, and close and thick for dark parts, the effect being further enhanced by the soft tones of the Oriental colours. Feather work, in which real feathers are introduced, is another kind of embroidery they execute; the designs in the parts where the feathers are to be laid are stamped upon metal, to which the feathers are glued, and the rest of the pattern finished in silk work. But their most famous embroidery is with floss silk and gold and silver threads. The patterns for these, though numerous, exhibit but little variety, the sacred dragons, various monsters, figures, jars, ribbons, asters, and cherry blossom, mixed with birds and butterflies, being repeated and accurately copied as to colours in most of the designs. Pattern books for these are sold in China for a penny.

Fig. 124 is an example of this kind of embroidery. It is taken from the border of a mandarin's robe, which is covered from top to bottom with embroidery in floss silk, gold and silver thread, and crochet silk, representing dragons, quaint animals, flowers, ribbons, and jars. The foundation material is of dark blue silk, and the dragons are constantly repeated all over it. They are formed of gold thread, laid upon the surface and couched down with coloured silks. Where the animal has scales these threads are arranged as half curves, but upon the head, feet, claws, and tail the lines are made to follow the undulations of the parts they represent. The eyes are padded, and very prominent, and worked with coloured floss silk, while the mouths are decorated with long white moustaches, which trail and curl over the background. The flower shown in Fig. 124 is taken from the border of the robe; it has every petal surrounded with a fine white silk cord, and filled with FRENCH KNOTS in crochet twist; colour, deep crimson, shading to pale pink in centres; the half opened flowers, same colours, worked in SATIN STITCH; leaves, deep green, the large centre one finished with veins of gold thread; ribbons, dark blue, turned under light blue, or green turned under yellow; knot of ribbon, outlined with white cord, and filled with crimson FRENCH KNOTS. The animal at the side is worked in red and white, without any intermediate shades. None of the colours blend imperceptibly into each other; all are sharply defined, and three distinct shades used when any shading is employed, but the greater part of the design is in SATIN STITCH worked

in one colour. The effect is in no way bright and vulgar, as the tints are all subdued and blend together.

**Chinese Silks.**—Although there are several varieties of silk, satin, and brocaded textiles, the silk stuff most known, and having a large sale in this country, is the Pongee. It is manufactured from the silkworm feeding on the leaves of the Ailanthus oak, and made in the mountain ranges of the province of Shantung, bordering on the Yellow Sea. See SHANTUNG PONGEE SILK.

**Chinese Tape, India or Star.**—This tape is of superior strength, and is made both soft and sized. It is sold in any lengths desired, or on blocks. The numbers run from 00 to 12.

**Chiné Silk.**—So called because the patterns upon them have the appearance of having run from damp. The name is derived from the origin of the style in china. The threads are coloured in such a manner before being woven, that when worked up into the silk textile, the peculiar appearance of the shading is produced. They measure 36 inches in width.

**Chintz.**—This word is the Persian for spotted, stained, or variegated. It is a term employed in this country to denote a fast-printed calico, in which several, and generally five, different colours are applied to small designs, and printed on a white or yellow ground, highly glazed. Originally of Indian manufacture, and known by the names of Kheetee and Calum-koaree, or firm colour; it is now made in this country, and is of great beauty. Chintzes measure from 30 inches to a yard in width.

**Chintz Braid.**—A cotton galloon resembling dimity binding, but having a minute chintz pattern, and printed in all kinds of colours to suit the dresses for which they are designed. They are much employed in the making of collars and cuffs. Chintz braid is sold in pieces, or by the yard; and the price varies according to the width.

**Chip.**—Wood split into thin filaments, for bonnets. See MILLINERY.

**Chromo Embroidery.**—This is a modern work invented by Mrs. Mee, and consists of coloured paper patterns of flowers or geometrical designs laid upon silk, satin, or coloured cloth foundations, and then worked over in SATIN STITCH with filosselles or fine crewels, so that the colours on the pattern are reproduced upon the work. The paper pattern is entirely covered with the satin stitch, and need not be removed. Chromo embroidery is especially useful to workers who are diffident about their powers of shading leaves and flowers naturally, as the design, being so close to the eye, they cannot fail to match the colours painted upon it, and by following it out line by line need be under no apprehension about the result.

**Church Embroidery.**—Some of the finest specimens of needlework ever produced are those that were consecrated to the use of the Church during the centuries between the tenth and the sixteenth. In them are displayed both elaborate workmanship and good design, and we are the more impressed at their production when contrasting their excellence and refinement with our knowledge of the



rude manners and customs of the times they were fabricated in. The work is, verily, picture painting, the colouring and the symbolical meaning attaching to the ornaments depicted matching with the famous illuminations of the time. Many reasons combined to produce this perfection. Thus artists were employed to sketch out the patterns (some of them lay claim to being those of St. Dunstan's), and an embroiderer was content to labour for a lifetime over one piece of work, which frequently was too elaborate to be finished even then, and was handed reverently down from one generation to another until completed. Such labour was looked upon as a service particularly pleasing to the Creator, nor was there any fear of its not being used when completed. In the gorgeous ritual prevailing before the Reformation, every altar required a different frontal and appendages for each festival or fast; and curtains, known as *Tetravela*, were placed at the sides of the altar and drawn in front of it, while priests and choristers had as many various vestments, and all required rich and elaborate embroidery. The Anglo-Saxons were not behind other nations in this particular, and mention is made of gifts of needlework to the Church as far back as 708; while Pope Innocent and Pope Adrian collected from England, for St. Peter's, much of the celebrated *Opus Anglicanum*; and a good deal of the old needlework now preserved on the Continent is undoubtedly of English make. William I. enriched Normandy with it, and it is constantly mentioned in the "*Roman de Rose*" and "*De Garin*," and in 1345 the Bishop of Marseilles made a special bequest of his English alb to his church. The early Anglo-Saxon embroidery was distinguished by its lightness and freedom from overloaded ornaments. The designs were chiefly in outline, and worked as borders to garments, &c.; they were all symbolical, and conceived and executed under true art principles. These outlines were altered later, when more elaborate work was achieved. The work executed in Europe from the tenth to the twelfth century was of Eastern origin, and possesses many of the features of the early Phrygian and Babylonian embroideries; but the workers of Europe developed its sacerdotal character, and clothed each individual ornament with symbolical meanings, while they executed the designs with the minuteness and untiring patience that now only survives in Japanese and other Oriental works. The magnificent embroidery then produced was a mass of gold and silver threads, pearls, spangles, precious stones, and silks. A few specimens still remain, but at the time of the Reformation much was burnt for the sake of the gold, while copes and frontals were made into carpets and put to other like uses. The Sion cope, 1250, the cope of St. Cuthbert, in Durham Cathedral, the maniple of St. Stephen and St. Blaise, the palls of the Vintners and Fishmongers' Companies are still in good preservation, and are the best known specimens extant. In the earlier Anglo-Saxon works, which were chiefly in outline, the symbol of the Gammodian was frequently used, but it is not found often in later examples. It had the appearance of the Greek letter Gamma, and four of these letters were either entwined together so as to form a square cross, or two of them arranged so as to make the figure S, were used with

church roses and leaves as outline embroidery. This Gammodian was of Indian origin, and was known to the worshippers of Buddha, 600 B.C.; it was brought by the Orientals to Rome, and adopted by the early Christians as an emblem of Christ crucified. The celebrated *Opus Anglicanum* of the twelfth and thirteenth centuries was not an outline embroidery, but consisted of the most elaborate filled-in figure designs, the stitch used for the faces and garments being considered to be an invention of the English, and therefore its name. It is an exceedingly fine split stitch, which has the appearance of chain stitch, and it is so worked that it follows the curves and lines of the face and drapery, and gives the appearance of relief to a flat surface without any great change of colouring. This relief was further heightened by those parts that were intended for hollows in drapery or flesh being depressed by a heated knob, thus throwing what places were arranged to be in the light into bolder relief. Some fragments of this work can be seen at South Kensington, so carefully executed,



FIG. 125. ALTAR CLOTH FROM STEEPLE ASTON, OXON.

and with such exactness, that we can understand the admiration it gained from the whole world. The *Opus Anglicanum* was not confined only to this stitch; the *Opus Plumarium*, or feather stitch, was largely used; also crewel stitch, longstitch, and many varieties of couching. Of the raised work formed with different kinds of couching an example is shown in Fig. 125, taken from an altar cloth at Steeple Aston, Oxon, time Edward III. The grotesque animal (an emblem of power) would not be introduced in the present age upon such a covering, but figures of this description were not then considered irreverent; witness the representation of the Deity (Fig. 126) taken from the same cloth. The chief parts of Fig. 125 are formed of gold threads couched over various thicknesses of whipcord, and raised by this means above the level of the flat embroidery; the direction of the gold threads are shown in the design. In Fig. 126 the face is of flesh-coloured silk, with the features rudely indicated and sur-



rounded with a thick gold cord. The leaves above and below the face are in floss embroidery, surrounded by a dark cord, and the veins in the leaves clearly defined. Raised work was not always in good taste when applied to faces of the Holy personages, as the embroiderer frequently imparted a grotesque expression to the figures instead of the agonised suffering intended to be conveyed by the contorted features; but nothing could exceed the beauty produced by the backgrounds formed with these raised couchings or the flat floss embroideries of the figures and powderings. In Fig. 127, taken from a pulpit cloth at Forest Hill, is shown one of the favourite devices of early embroiderers. It is the winged and crowned angel resting upon a wheel, and is a symbol of eternity, power, and swiftness. This device is frequently scattered over altar frontals, and is found worked in every variety of colour; in this the wings are of shaded blues and crimsons in floss silk, couched round with a thick cord; the nimbus of



FIG. 126. ALTAR CLOTH FROM STEEPLE ASTON, OXON.

silver or gold, surrounded with a gold cord; the wheel, of silk, surrounded with gold cord; the face of the angel and hair in floss silk. In the rays proceeding from the wheel and at the side of the device are shown spangles, which were always largely used about embroidery, but never laid upon it; they are either found forming separate rays or small devices, as in this design, or are used upon each side of rays, as shown in Fig. 131. They are always caught down to the foundation material and never appliquéd, and are fastened to it with bright coloured silks. The devices used in ancient work from the thirteenth to the sixteenth centuries are noticeable for their constant repetition, and considering the very large amount of embroidery that was then executed, and the ingenuity and care expended upon it, this fact indicates that variety in those days was not looked upon as essential, the aim of the worker being excellence in execution. Thus,

although the figure scenes were varied, and ranged through incidents in both Old and New Testament, and through the lives of numerous saints and martyrs, the symbols that surrounded the subject embroidered as a centre, or that were scattered separately over the foundation (and called powderings in that position), were almost limited to the following: Angels, with or without wheels, the Star of Bethlehem (the rays of which are waved like flames), fleur-de-lys, winged eagles, leopards, lions, white harts with crowns and gold chains, griffins, dragons, swans, peacocks, moons, crowns, lily-pots, thistles, roses, and black trefoils. Secular subjects were also not wholly excluded, and the coats of arms of the donor of the frontal may occasionally be met with worked upon some part of it. Towards the close of the fifteenth century Church embroidery became overloaded with ornaments, and more mixed with secular subjects.

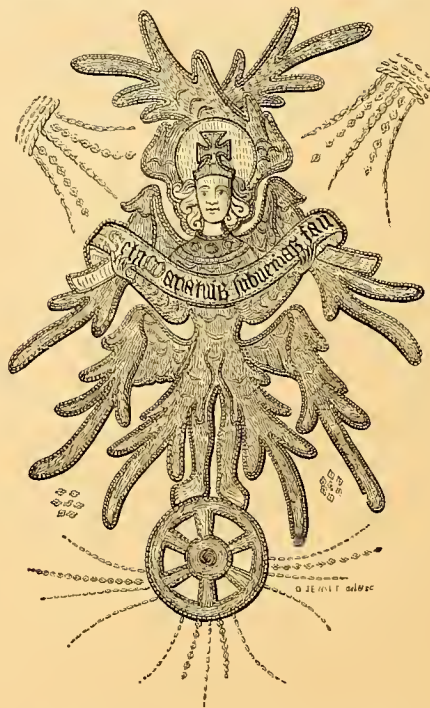


FIG. 127. PULPIT CLOTH FROM FOREST HILL.

The work may be said to have died out in England in the reign of Henry VIII.; and although it continued for another century on the Continent, it gradually became confined to the nunneries, and was no longer the universal labour of the ladies of the land; whilst even among the nuns the embroidery produced was much inferior to that of earlier times. The taste for it has during the last twenty years revived, old specimens are eagerly sought for and the stitches carefully copied, and the productions of the present age can vie in minuteness and beauty with the most elaborate old work, for, with the exception of a few alterations, it is identically the same. In modern work, even the sprays and minor parts are appliquéd, and laid upon the material when worked; while in olden embroideries, although the chief parts were worked upon doubled flax linen that had been boiled to take out its stiffness, the lighter were frequently embroidered directly



on to the foundation, and the lines laid over to conceal the junction were stitched on after the two were together. Now these cords are worked on the appliqué, and a small second cord laid to conceal the edges, as by this means the larger cord is more likely to be evenly stretched and laid down. The linen foundations are no longer doubled, it being evident that a double foundation is more troublesome to work through than a single, and the linens now used, being expressly woven for the work, are of the right thickness. In old work gold lace was often cut into the shape required for a small filling and inserted instead of needlework, but this practice has not been revived. Requiring great attention and much labour to bring to perfection, church embroidery should not be attempted by any one who cannot devote a large portion of her time to it, but its difficulties are soon overcome by an earnest worker.

The materials necessary are embroidery frames of various sizes and shapes; good strong unbleached linen, boiled to take out stiffness and used single (bleached and cotton materials are injurious to the gold work, and have a nap on them, so should be avoided); best English made Genoa velvet, 13s. the yard; rep silk, 22s. the yard, or broad cloth, 21s., for foundations, which must always be of the best; piercer, for helping to lay on floss or pick up gold bullion; stiletto, for puncturing holes; two thimbles, one for each hand; nail scissors; round-eyed needles of many sizes; carpet needles, Nos. 2, 9, 10, for gold and silk cord; packing needles to pull twist with; the various floss silks, Dacca, sewings, purse, Mitorse, gold and silver threads, pearl purl, coloured cords, spangles, bullion, &c. Floss is the most used of all; it can be split and subdivided into many pieces, and is laid on or worked in LONG STITCH over all the various powderings and chief parts of the embroidery. Dacca silk is used in the same parts of the work; sewings for tacking edges down; purse silk for all parts requiring strength, and frequently for couchings; Mitorse for leaves when floss is not employed; twist, purse silk, gold and silver thread, for couchings and for ornamental sprays; spangles for ornaments, and bullion of three kinds for raised work. Cloth of gold and silver are often inserted into the devices instead of the embroidery, and sometimes brocades, the "bawdkin" of the ancient chroniclers. All materials must be of the best, and bought at the best shops, it being worse than folly to execute such laborious work with materials that quickly deteriorate, cheap gold and silver thread or inferior floss quickly betraying themselves. The hands of the worker must also be smooth, and should be rubbed daily with pumice stone. Plain needlework, or anything that causes the flesh to grate or peel, should be put on one side for the time, as the floss silk catches in everything and soon spoils. The hands also should be dry; people who have moist hands cannot work with silk and gold, as they quickly tarnish; and the left hand must be as ready and expert as the right, as it is constantly employed under the frame where the needle, without the help of eyesight, has to be put accurately up to the front in perfect lines of stitchery.

Before commencing the embroidery, draw a full-size

design of it upon paper, and tint it as the colours are to come. The design when representing a large piece of needlework, such as an altar cloth, curtain, or pall, would be too large and too heavy to be worked in one frame; portions of it must therefore be selected and worked separately, and afterwards united, and appliquéd upon the velvet or silk background; but the full-size design gives a just idea of the whole, and enables the worker to fit the various pieces correctly together. Stretch the linen foundation in a frame, with the outline of the part to be worked pounced upon it with chareoal, and gone over with Indian ink; while a drawing of the particular part, full size, with all the various colours indicated, must be at hand as a reference. Carefully tack in any



FIG. 123. CHURCH EMBROIDERY—WORKING DETAIL.

pieces of enrichments, such as gold tissue or brocade, and commence the work with raised COUCHINGS or with the laying down of gold threads. These lines of gold thread are generally worked so as to follow the wave of the part they are ornamenting. Thus, the flower shown in Fig. 128 would be entirely executed with lines of gold or silver, placed as the shading of the pattern indicates. Fig. 128 is much reduced from natural size; an ornament so small as it is represented rarely has threads laid down. Wavy lines of gold are more used than straight ones, and these are shown in working detail in Fig. 129,

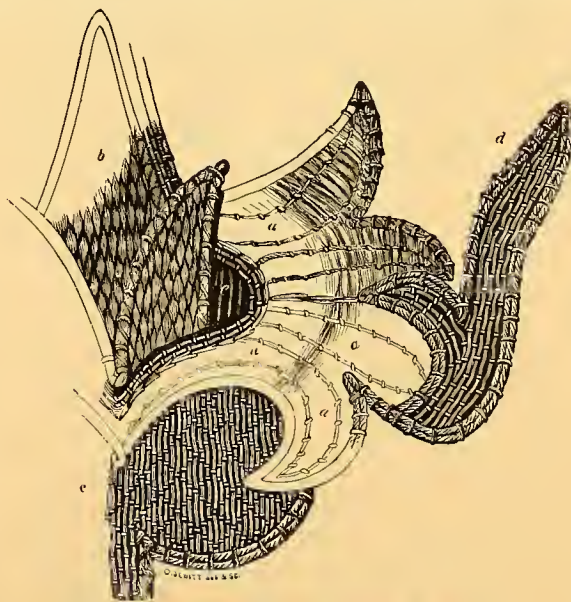


FIG. 129. CHURCH EMBROIDERY—WORKING DETAIL.

and are managed thus: Through a hole made by the stiletto in the foundation linen, bring to the front of the work from the back two pieces of gold twist of equal size and thickness, and make a bend or curve in them by curling them once round the stiletto, and then lay



them on the foundation with the curve still in them, and catch them down with the holding thread thrown across both at once. Lay the gold twist so curved between each securing stitch (see Fig. 129 c) on the space it is to cover in an upright direction, then turn and bring it down, turn again and bring it up, and so on until the space is quite filled. These lines need not be laid close together, but with a space between them equal to one line in width, and this space may be filled in with a line laid afterwards, the gold twist lying flatter on the surface when so arranged than when laid down in consecutive lines. Turn the twist wherever possible, but in many places this cannot be done, and it must be cut and fastened at the back, and again commenced. When angles and curves are being laid, it is a task of dexterity and patience to lay the lines and turn them so as to fill the spaces with the fewest breaks. The fastening threads must be bright coloured purse silk.

In Fig. 129 these fastening threads are shown worked in two ways. In the space marked *c* they are arranged so as to form open diamonds, while in the long narrow space marked *d* every other fastening thread forms part of a straight line arranged across the work. An illustration of the two ways of using floss silk is also given in this working detail. In *a* it is laid in flat lines across the surface of the foundation and caught down with lines of purse silk of a contrasting colour to the floss and laid in a contrary direction. These are fastened above the floss silk by catching stitches of silk brought from the back of the work and returned there. The lines of purse silk are laid over the floss silk at nearly equal distances from each other, and are intended to imitate the veinings of a leaf, the threads that catch them down being of a silk matching them in colour or a contrasting shade. The space marked *b* shows the manner of working the floss silk when it is passed through the foundation and not laid upon the surface. It is a long stitch, but worked so that each stitch is placed in a slanting direction, and does not follow the preceding one with the regularity of a

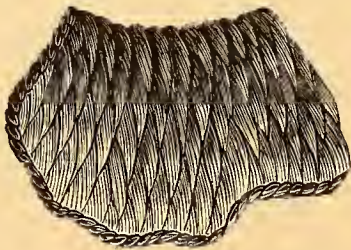


FIG. 130. CHURCH EMBROIDERY—STITCH IN FLOSS SILK.

straight line. The long stitch is more fully illustrated in Fig. 130, where it is considerably enlarged.

The small space *e* is filled with black silk lines, which are caught by the three lines, two of gold tambour and one silk. The border to the detail is two lines of thick silk cord of harmonising colours, both caught down with the same stitch. The single cord that surrounds the piece of work between *e* and *b* is a silk cord, round which a fine gold thread has been twisted, and which is

couched down with a silk thread. This working detail will be an extremely useful piece for a beginner to try her hand upon, as it combines several of the stitches that must be known.

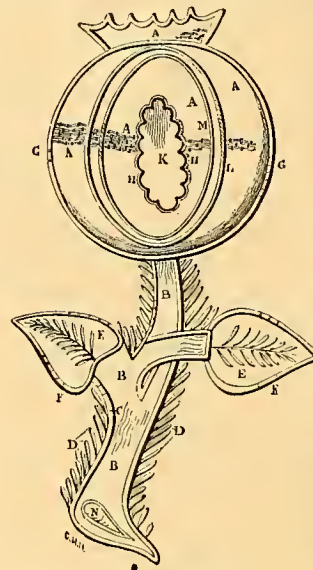


FIG. 131. CHURCH EMBROIDERY—WORKING DETAIL.

on stalk, is in green floss silk; K, the centre of seed pod, work with two shades of pinky red floss in upright



FIG. 132. CHURCH EMBROIDERY—POWDERING FROM HARDWICKE HALL.

lines, and surround with a silk cord; H H, work with silver thread twisted round it and caught down with pale



blue silk; in the inside of the cord place a narrow black cord, and catch it down with black thread. The two succeeding oval cords laid upon the gold tambour are of yellow silk, one thick, L, and one thin, M, but both with a silver twist round them. The outside cord, G, is also of yellow, but thicker than either of the others, and caught down with black. Fig. 132, p. 74, is a powdering, taken from some ancient work at Hardwicke Hall. Fill the centre with lines of gold thread laid horizontally, catch them down with stitches arranged as broad diagonal bands, and surround with a line of black crochet twist. Lay gold thread down, to form the calyx, in perpendicular lines, and catch it with stitches arranged in a reverse direction to those worked in the centre part of the powdering. Make the leaves surrounding the centre in long stitch, of floss silk, in three distinct shades of green, and edge them with crimson cord. Fill the pine shaped head, as to its

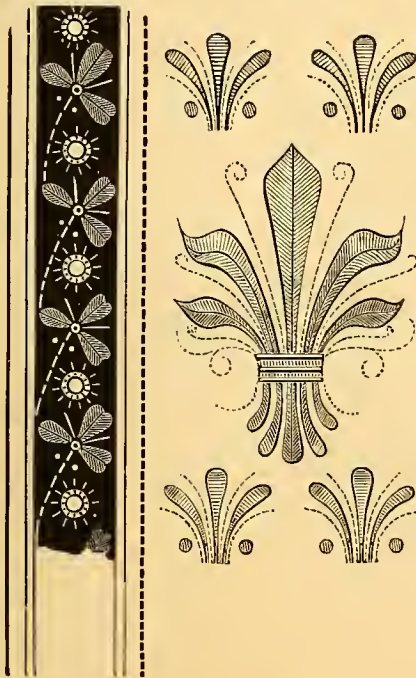


FIG. 133. CHURCH EMBROIDERY—CURTAIN OR FRONTAL.

centre, with dark crimson floss silk, and secure this with lines of silver twist, forming diamonds; as to the half leaves on each side in their upper parts work long stitch in pink, shading to crimson floss, and their lower with light blue floss, shading to dark, also in long stitch; divide the crimson stitches from the light blue ones with a line of black crochet twist; outline the whole powdering with a gold cord caught down with crimson silk. The sprays proceeding from the powdering work with gold thread, the upper ones ornament on each side with spangles caught down with crimson silk.

The next illustrations are for more advanced work, and therefore are shown in smaller sizes, so as to give some idea of a whole design. Fig. 134 is border and powderings suitable either for altar frontals or for altar curtains.

Work the large fleur-de-lys in long stitch with green floss of three distinct shades, and edge with blue purse silk. Fill the band in the centre of the fleur-de-lys with crimson floss laid in perpendicular lines and secure them either with gold passing or with gold tambour, and edge with black crochet silk. The various tendrils or sprays springing from the fleur-de-lys make of gold thread laid in lines and caught down with crimson silk. These lines of gold thread should have a line of floss silk laid close to them, and following their outline; this is not shown in the illustration, but is always worked when gold thread is laid as an unornamented spray. Work the smaller powderings in Long Stitch with floss silk: their colours are alternately crimson and green, the crimson shading to pink, the green from dark to light. Surround them with black crochet silk, and with branching fibres of gold thread and floss silk. The rounds are spangles, four to each round, caught down with red or green silk. Work the border upon a band of silk of a darker shade of colour to that used for the large surface; the wheels or stars upon it work in gold thread or yellow purse silk, caught down with black, the leaves work in shades of blue in LONG STITCH with stems and tendrils of gold cord, add small spangles where shown. The three shades of blue, green, and rose colour used should be perfectly distinct from each other, not chosen as in ordinary



FIG. 134. CHURCH EMBROIDERY—BORDER FOR SUPER FRONTAL.

embroidery so that one shade blends imperceptibly into the other; but, although harmonising, every one must be distinct from the shade above and below it. Fig. 134 is another border for altar frontal or super altar. This is worked upon the same coloured velvet as the rest of the embroidery. The chief stem form with several lines of gold tambour caught at intervals across with coloured purse silks. The flowers work with shaded silks, and further enrich them with lines of gold bullion laid over them, and tiny spangles; while the little buds make of yellow purse silk, surrounded with black cords and ornamented with sprays of red cord, and crossed with the same. Straight and battlemented lines of various coloured cords finish the work. These work on the material, the set centre only being appliqué. The colouring of the flowers in this pattern will depend upon the colour of the foundation, which should always be introduced to a certain extent in the embroidery, but not forming the prevailing tint. The flowers work alternately in colours that harmonise and introduce the shade of the foundation, and in those that contrast with it.



The centre cross for altar frontal, Fig. 135, is more elaborate than any previously shown, and requires very good workmanship. The difference in this design to those previously given is that some of the parts forming it are worked directly on to silk, and others appliqué on to velvet, of a different colour to either the foundation or to those used in other parts of the same design. The stitches on the cross work upon white silk, the round enclosing the four arms upon deep crimson silk, on to which the floriated ornaments are appliqué, and the boss forming the centre of the cross, and containing the centre jewel, first work on to a linen foundation and then ap-

lines arrange in BRICK COUCHING in yellow silk or gold thread. The ends of the cross that appear beyond the round only partially cover with embroidery, the foundation of blue velvet of the same colour as used round the centre boss leave visible; the crowns finishing these ends make of gold thread, laid upon the velvet, also the thick line from which they proceed. The leaves work in crimson silk, shading to pink. The round enclosing the cross is of crimson silk, on to which the floriated ornaments that proceed from the cross are appliqué after having been worked upon a linen foundation; the outside leaves of these ornaments work in LONG STITCH in

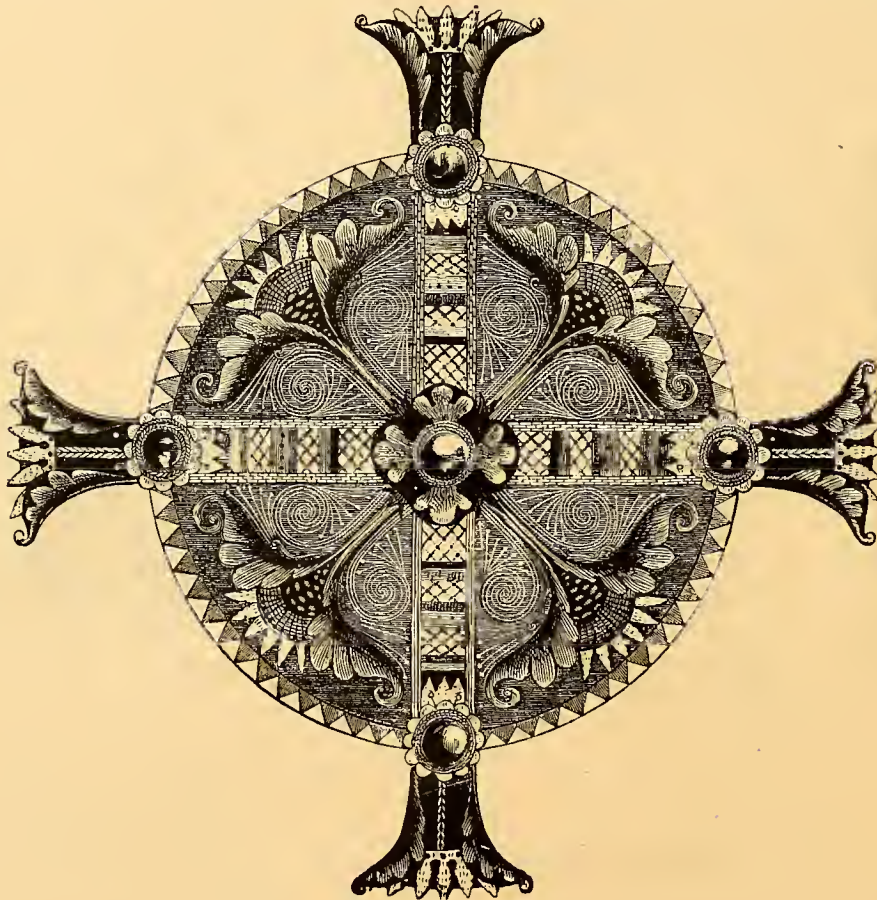


FIG. 135. CHURCH EMBROIDERY—CENTRE FOR ALTAR FRONTAL.

pliqué on to deep blue velvet, which lay over the white silk foundation. The cross is shown as it would be worked in the embroidery frame. When removed and applied to the foundation, rays of gold thread or yellow silk should surround its outside circle, and branching fibres proceed from the four limbs, with spangles carried up each side of them. The five bosses are made of jewels; surround each with gold thread and with rays of green floss silk, shading to light green. Form the body of the cross with white silk, which ornament with lines of gold thread laid in diamond patterns caught down with spangles and red silk, and with straight lines in floss silk; the outside

three shades of green floss, the space they enclose fill in the lower part with crimson silk, worked in Long Stitch, and ornament with Bobs or knots formed of gold coloured silk; above this lay lines of gold thread, and catch them down with crimson silk; the points which finish the ornament work in Long Stitch with pale blue silk. Carry pale blue cords round the edges of the ornaments to hide the stitches connecting them to the silk foundation. The scrolls that fill in the rounds form of lines of gold threads, terminating with spangles, and catch them down with blue silk.

The designs given illustrate all the various ways of



using floss silk in flat church embroidery. Thus, it is either laid down in even lines of one shade of colour and kept in position with gold or silk cords placed in devices over it, or it is worked in **LONG STITCH** with three shades of colour. These shades are distinct from each other, and are worked with the lightest uppermost; they never blend together, but they match in tint. If contrasts are used, such as pink and blue upon the same leaf, they are divided either by a line of black crochet twist or gold thread. In church embroidery no regard is paid to copying any device in its natural colours; the designs are never intended as realistic, but as conventional ornaments, and blue, lilac, crimson, and yellow are used about leaves and other floral ornaments as well as greens; though, in examining old work it will be seen that green and gold are more used about the powderings and borderings than brighter hues, which are found in all their glory in the picture centres. The faces of figures are now worked almost entirely in **SATIN STITCH**, in one or two shades of flesh colour; the shade and contours of the features are managed by the direction given to the stitches, which follow the lines that would indicate them in an engraving. There is no doubt that **SPLIT STITCH** and **CHAIN STITCH** will soon be used for the faces in modern, as they were in ancient work. The manner of embroidering the various raised and flat **COUCHINGS** are described under that heading. The raised are as diversified as the flat, and were particularly popular as backgrounds during the fourteenth and fifteenth centuries; the cords that raise them are laid under floss silk or Dacca silk, as well as under gold and silver threads, with binding threads worked in almost endless varieties. A very rich and favourite raised couching for backgrounds is the spider or wheel pattern. In this fine whipcord is laid upon the foundation in rays like the spokes of a wheel, only curved (each wheel being about an inch in size), the gold floss silk is laid over them, and the catching threads put in on each side of every cord, so that when finished the appearance is like raised spiders' webs. Upon rich materials open couchings are frequently laid for borders. These are made of diagonal lines of gold caught down with crosses of coloured silk, and the centre of the diamonds formed by lines filled in with spangles, beads, or **FRENCH KNOTS**; in fact the variety that can be made by laying down one colour and attaching it to the material with stitches of a different shade is almost endless.

Having worked the various parts of the design upon frames and on linen foundations, it now remains to attach them to their proper backgrounds. This, when the article is an altar frontal or curtain, and large and heavy, is better done for the lady worker at a shop where they possess the necessary large sized frames to stretch the foundation in when applying the embroidery, as unless that is perfectly tight no work can be properly laid upon it. First stretch the background, and then transfer the various outlines of the work to it by dusting pouncing powder through pricked holes. Upon these lines lay the various detached pieces after they have been carefully cut out from their frames with very sharp scissors,

leaving a small edging of about the sixteenth of an inch of linen round them. These pieces stretch and hold down in their proper positions with a number of fine pins, and then secure them all round with fine stitching of waxed silk or sewings. The large cord that always finishes these detached pieces is sewn to them before they are cut out, it will nearly cover these stitches, and should be caught down over them, but a fine outline cord is now run round them which entirely conceals any joins. Spangles and other ornaments sew on the foundation after the appliqué work is arranged, also sprays made of lines of gold thread. These gold thread sprays require the finish of a line of floss silk following their outline, when not otherwise enriched; lay the floss silk as a line close to the gold thread, but not touching it, and catch it down with a silk matching it in colour. A fringe is generally added to an altar cloth; it is made of silk, with the colours that are used in the embroidery represented as well as the background colour. It is always knotted together in a cross pattern at the top, and should be exceedingly rich and good.

A less laborious kind of church needlework, useful for pede mats, altar cushions, and other inferior church uses, is made upon canvas, and the threads either drawn away and the embroidery left upon velvet or cloth foundations, or the whole filled in with needlework. Brown canvas is generally used. The work is done in a frame, partly in Berlin wool and partly in coloured filocelles; the designs are geometrical, but are made with ecclesiastical symbols. **TAPESTRY STITCH** is used more than **CROSS STITCH**, as the latter makes the embroidery coarse unless worked entirely with silks. Damask and diaper patterns are suitable, while the church rose, lily, and passion flower, treated conventionally, are good. No design should be attempted that does not fit easily and with a good margin into the space intended for it, nothing looking so bad as work that is evidently too big for its surroundings. Church carpets, &c., should be worked in squares, so as to fit into the embroidery frames, and afterwards joined with a pattern edge placed round them. This work being similar to **BERLIN WORK**, requires no further explanation. **CREWEL WORK** is also used for church embroidery, and adapts itself admirably for many purposes, but it can never vie with the true church work of gold threads and floss silks.

*Church Work over Cardboard.*—This is a kind of church needlework which was not known in olden times, and has only been introduced since the revival of interest in church decoration. All ancient needlework was in flat embroidery, and was raised when necessary from the ground by means of twine and cord; but the cardboard foundations forming this variety are used for sacred monograms and emblems, and found invaluable when clear, distinct, and slightly raised work is required. This work over cardboard is only employed in church furniture for such minor details as the emblems on stoles, burses, alms bags, mats, book markers, sermon cases, &c., it being considered too severe in outline and too mechanical of execution for altar frontals and the vestments of the church. Being worked with silk of one shade of colour throughout, and over rigid outlines, it requires no artistic



taste in execution, but it must be arranged with precision, and the stitches laid down with great neatness, or it will entirely fail of effect; therefore patience and knowledge should be bestowed upon it. The designs selected should be simple, clear in outline, and really correct as to ecclesiastical forms, many that are worked not being so. The usual ones are the Latin cross, the initials of our Saviour and patron saints, triangles, circles, and other unfloriated devices. Some of these are shown in Figs. 136, 137, 138, and 139, in their plain cardboard foundation. Fig. 136, the double triangle, is an emblem of the Trinity, as is also Fig. 137, the circle. Fig. 138, the Latin cross, combined with anchor and circle, an emblem of atonement and patience; and Fig. 139, the Greek cross, surrounded by triangle and trefoil combined, a symbol of the Godhead. The manner of working is as follows:—Select the design, and trace it out upon paper; prick this outline thoroughly, and transfer it to thin Bristol board by pouncing charcoal through it. Colour the design yellow, and cut it out carefully, leaving little supports,

and the manner of working is shown in Fig. 140. Bring the needle up from the back of the frame on the left hand side, and pass the thread over the cardboard, the point of the piercer being used to lay it flat, and insert the needle on the right side in a line parallel to where it came up. This operation, though seemingly an easy one, requires great nicety; the thread or purse silk must be kept evenly twisted, and each line laid down with great regularity, as the whole work is spoilt with one irregular stitch. When the cardboard is covered, outline the letters or emblems with a couched line of gold, blue or red cord, or gold thread, as shown in Fig. 140. This couched line will take away any unevenness of outline that may have been made in the working. The material is then cut away from the frame, and the holland from round the edge of the embroidery at the back. Fig. 141 is an illustration of a single letter worked in this manner. The exact shape and size required is cut out in cardboard, and the cardboard laid on foundation and carefully sewn to it, the arm of the "r" requiring very

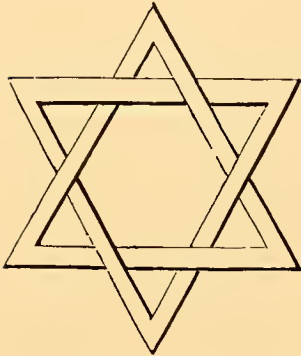


FIG. 136. CHURCH WORK OVER CARDBOARD—DOUBLE TRIANGLE.

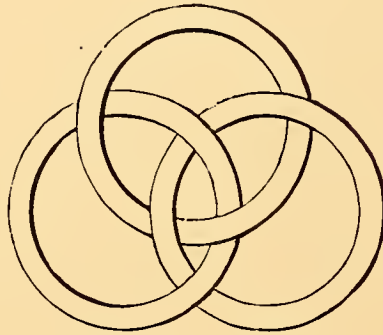


FIG. 137. CHURCH WORK OVER CARDBOARD—CIRCLE.

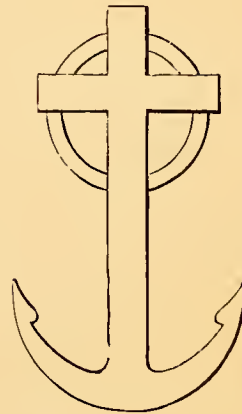


FIG. 138. CHURCH WORK OVER CARDBOARD—LATIN CROSS, ANCHOR, AND CIRCLE.



FIG. 139. CHURCH WORK OVER CARDBOARD—GREEK CROSS, TRIANGLE, AND TREFOIL.

that are called stays, to any part of the letter or emblem that is too fine to support itself before it is caught down in its position. The stays in the designs given would only be required to keep the extremities of the Greek cross (Fig. 139) in position. A piece of grey holland, sold expressly for the purpose, is then tightly framed, and the material to be embroidered secured to it. If velvet, or a large piece of plush, paste it down; if silk, sew on with great care, and sew round the centre when the emblem is arranged. The pricked outline of paper is then laid on to the velvet or silk, and pounced through with pipeclay; this will show where the cardboard is to come, which is put on and then carefully tacked down into position, and as soon as every part is secured, the stays cut away. A strand of yellow twine or carpet thread is then fixed down the middle of all straight lines or the middle of rounds of cardboard, to give the work the appearance of relief; this adds to the effect, but is not absolutely necessary. The embroidery is now commenced. It is either done with yellow purse silk or with gold twist of short lengths,

delicate adjustment. Then lay a line of carpet thread down the centre of the letter and fasten it, and cover all the card-

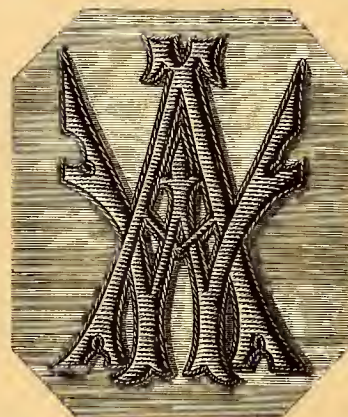


FIG. 140. CARDBOARD EMBROIDERY.



FIG. 141. CARDBOARD EMBROIDERY.

board over with lines of yellow purse silk. Fig. 140 shows the manner of working interlaced letters and adding the



couched line round them. They are cut out in one piece, laid on the foundation, and covered with lines of yellow purse silk; no centre cord of carpet thread is put on to raise them, their forms being too intricate, and no stays required, as the cardboard foundation is not disjointed.



FIG. 142. CARDBOARD EMBROIDERY.

The couched line is added, and the work completed. A variation in colouring devices is allowable, but there is no shading necessary. Thus in Fig. 142 "I.H.C." placed upon a cross, and which can be used for a sermon case, book-marker, or alms bag, is worked as follows:—The cross is

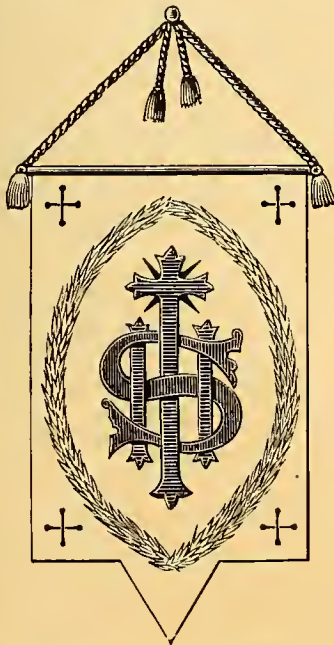


FIG. 143. CARDBOARD EMBROIDERY.

worked in gold purse silk or gold thread, and couched round with a line of black silk, the "I.H.C." is worked in crimson silk, and couched round with pale blue silk, and the device placed upon green or blue velvet. The large "I.H.S." of Fig. 143 is arranged for a banner. The "I"

should be in gold silk, the "S" in blue, and the "H" in red, while all the letters should be outlined in black, the foundation being of white silk; the wreath is worked in satin stitch and in flat embroidery.

The chief use of this embroidery being for such furniture as ladies can make without the assistance of shops, the lengths and widths of these various ornaments will be welcome. For book markers a very thick ribbed ribbon is required, from one to three inches in width, according to the size of the book, and a yard and a quarter in length if a double marker, which should then have an ivory barrel dividing it in the middle to keep the ends even. These barrels cost 3s. 9d. to 4s. 6d., according to their make, some being covered with a network of silk, others with gold twist. The ribbon to be embroidered is tacked down to the framed holland, and the device put on at its lowest part six inches from its end, so as to allow of five inches or more turning up at the back to hide the lining. The length of the book marker is regulated by the size of the book (1½ yards being the longest required). The opposite sides of the ribbon should be embroidered, or the work will not fall properly when used. The fringe, which should be very handsome, either gold or knotted silk, should be double the width of the marker and an inch over, so as to turn in. One side should be sewn on and the work turned, and the other then fixed so that both may be neat, and the ends of the ribbon turned up should be hemmed and tacked down with frays from the ribbon to render the stitches invisible. For alms bags there are two shapes: one, a regular bag hung upon a ring or hoop of brass, and made of a straight piece of velvet eleven inches wide and nine deep, joined, gathered, and sewn into a circular velvet bottom, stiffened with cardboard; and the other, the ordinary handbag, nine inches in length, six in width, with a front flap of six inches long upon which the motto or emblem is embroidered. The bag is lined with white silk, but any part that shows is covered with coloured velvet surrounded with an ornamental cord of gold and silk. The upper part of the alms bag is shaped, and is either curved or pointed. Alms mats are made to fit the plate, and the monogram ornamenting them worked so as to be contained in a square. The ornament upon a stole consists of Greek crosses in gold silk. The length of the stole is to the knees of the wearer, and it is a narrow piece of silk that slightly widens at the ends where the cross is placed, and is finished with a handsome fringe or lace. A small cross is worked at the back of the stole in the centre. Sermon cases are made of velvet and lined with silk; they are strengthened with a cardboard foundation. The burse is used to keep the corporal and smaller eucharistic linen in. It is a kind of pocket made of silk, strengthened with cardboard and ornamented with needlework, and is in the shape of a portemonnaie without the flap, being a square of from ten to eleven inches. The colours of these ornaments vary with those used upon the altar, which are as follows:—White for festivals of our Lord, the Virgin, and saints (not martyrs), and for Easter; red for martyrs, Ash Wednesday, and last three days of Holy Week and Whitsuntide; blue for week days after



Trinity, and indifferently used with green on ordinary Sundays; yellow for feasts of confessors; violet, brown, and grey for Advent, Lent, and vigils; black for Good Friday.

**Church Lace.**—An Italian needle lace made in the seventeenth century expressly for trimmings to altar cloths and priests' vestments. It was a thick coarse lace, the ground of which was first made and the pattern added afterwards, and worked entirely of thick **BUTTONHOLE** stitches. The patterns were chiefly figure subjects illustrating passages in the Old and New Testaments, or the chief events in the history of the Church.

**Cinq Trous, ou Mariage.**—A lace made at Puy and in other parts of France, with five-sided mesh, similar to the réseau grounds of some of the old Dieppe lace.

**Circles.**—When working pillow lace it is often necessary to form circles and curves with the threads for the proper delineation of the design. In the inner part of a circle there will be fewer pin holes than on the outer, so that it is necessary to work back in this part without setting up a pin. Upon reaching the end of the pins, make a stitch and a half with the runners that will be waiting; give a twist to the outside pair, and return to the pins on the outside. If pins are put up on both sides the worker will have to miss every other on the inside, and if that does not give room enough two stitches must be worked into the same pin on the inner side. This is called making a false pin hole. Take the runners across to the inside, twist three times, put up a pin, do not take up the pair that will be waiting behind the pin, but return with the same pair, and put up the pin on the outer edge, finish the stitch, and return with the pair behind the pin. When they arrive at the inner pin take it out and stick it in again, so that it holds the row just worked, putting it in the same hole as before; work the plain edge with the pair left behind. By this plan there are two outer pins to one inner. In a very sharp curve it is better to only twist twice, as otherwise it would give the lace a heavy and puckered appearance. To keep the lace firm while it is being curved, occasionally drive a pin down to its head.

**Clavi.**—These are bands of embroidery that were worn by Roman senators, and at a later period by knights on their robes of state. These bands were embroidered with thick silk or gold, and frequently ornamented with Batuz work. The orphrey of the priests' robes were similar in make.

**Cleaning Woolwork.**—If the woolwork is not much soiled, stretch it in a frame and wash it over with a quart of water into which a tablespoonful of ox gall has been dropped. If much soiled wash with gin and soft soap, in the proportions of a quarter of a pound of soap to half a pint of gin. When carefully washed stretch the work out to dry, and iron on the wrong side while it is still damp. If the woolwork is only faded, and not dirty, stretch it in a frame, and sponge with a pint of warm water into which soap the size of a walnut has been dropped and a tablespoonful of ox gall. Wash out the mixture by sponging the work over with plain warm water, and leave in the frame until it is perfectly dry.

**Clear Point.**—A lace made at Puy, in Haut Loire, after Valenciennes pattern. The lace is of durable make, but coarse, and of low price.

**Clew.**—(Anglo Saxon *Cleow*.) A ball of thread.

**Clocks.**—These are ornamental embroidered finishes to the leg and instep of knitted stockings and socks, and are worked with filoselle or washing silk of a colour that either matches or contrasts with the stocking they adorn, or with two shades of one colour. They are embroidered before the foot is knitted and after the heel is finished.

The name given to this decoration is considered to have originated in the resemblance to the pendulum of a clock.

No tracing is required, but a guiding line is run up the foot from the point where the heel joins the foot; the height of this line for a stocking is seven inches, for a gentleman's sock three inches. The clock consists of a plain line and an ornamental finish. The plain line is worked as follows: Overcast the two stitches in the stocking that run up the leg from the point where the heel joins the foot to a height of four inches, then overcast two more inches, but only over one stitch of the stocking. The plain line thus made will be six inches in height. The ornamental finish to this can be varied to suit the worker's taste, the simplest being the fleur-de-lys and the arrow-head. The fleur-de-lys finish is made by thickly overcasting the three leaves that form the well-known conventionalised copy of that flower; the arrowhead by taking the plain line already formed up another inch of the stocking and adding to it on each side six diagonal lines graduating in length, those nearest the end of the line or the tip of the arrow being the shortest, and the last, half-an-inch in length, the longest.

Fig. 144 is an illustration of a much more elaborate final to a clock than the two described above; it is worked in two shades of one colour, the darker forming the centre and the diamonds on each side. These diamonds are made of raised

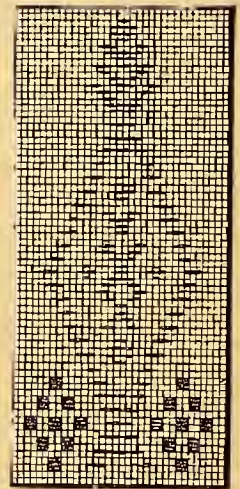


FIG. 144. CLOCK.

dots formed with overcasting; the rest of the design is not raised, but is simply overcast. A line is overcast along the side of the foot of the stocking or sock three inches in length, after the foot is nearly knitted and before commencing to narrow.

**Close Cord.**—The thick lines in macramé are called Close Cords. See **MACRAMÉ**.

**Close Knitting.**—See **KNITTING**.

**Close Leaf.**—In Honiton lace the close leaves of the sprigs are worked in cloth stitch, which is illustrated in Figs. 145 and 146, as a leaf with a plain edge half finished and completed. Commence by first running the lace pin down to its head to hold firm the twelve pairs of bobbins



required to make the leaf; twist the outside pair on each side 3 times to the left, put the left hand pair aside, and take the two next pairs, numbering them 1 and 2, and 3 and 4. 1 and 2 are the active pair, and will work across, taking the other bobbins as they come. First stitch—put 2 over 3 with the left hand, then with both hands put 4 over 2, and 3 over 1, 1 over 4 with left hand, push away 3 and 4 with left hand, and bring forward 5 and 6 with the right; Second stitch—2 over 5 with the left hand, 6 over 2 with the right, 5 over 1 with the left, 1 over 6 with the left, push away 5 and 6 with the left hand, bring forward 7 and 8 with the right; Third stitch—2 over 7 with left hand, 8 over 2 with right, 7 over 1 with left, 1 over 8 with left, push away 7 and 8 with left hand, bring forward 9 and 10 with right; Fourth stitch—2 over 9, 10 over 2, 9 over 1, 1 over 10; Fifth stitch—2 over 11, 12 over 2, 11 over 1, 1 over 12; Sixth stitch—2 over 13, 14 over 2, 13 over 1, 1 over 14; Seventh stitch—2 over 15, 16 over 2, 15 over 1, 1 over 16; Eighth stitch—2 over 17, 18 over 2, 17 over 1, 1 over 18; Ninth stitch—2 over 19, 20 over 2, 19 over 1, 1 over 20. Having now worked across the leaf to within one pair of bobbins, do the plain edge.



FIG. 145. CLOSE LEAF—HALF FINISHED.



FIG. 146. CLOSE LEAF—FINISHED.

Twist 1 and 2 three times to the left with the left hand, while the right is taking a lace pin from cushion; then, holding both bobbins in the left hand, stick the pin in front of the twisted thread into the first pin hole on the right hand, give a small pull to draw the twist up; this had better be done after the twist. Two pairs are now outside the pin. The right hand pair will be found twisted as it was done in commencement. Make the stitch about the pin 2 over 21, 22 over 2, 21 over 1, 1 over 22. Twist both pairs three times to the left, using both hands at once, pull the twist up gently. The first pair have now worked across, and are put away, the last pair becoming 1 and 2 in their turn. In the first row the bobbins were taken as they came, in arranging them so as to make the knots belong to the passive bobbins they were, of necessity, twisted over each other. This is immaterial at the commencement, but each bobbin must now have its own place, and every twist will be a defect. In putting down a pillow the bobbins run together and become twisted, and half a beginner's time is taken up in disentangling them. It is a tiresome process,

but it has its uses, as it gives facility in handling, and accustoms the eye to detect wrongful twists. In the 2 row the bobbins must be numbered from right to left, 4 and 3, 2 and 1, the latter being the active pair. The stitch is apparently reversed, but the theory is the same. There are two pairs of bobbins used, a right and a left hand pair; the middle left hand bobbin is always put over the middle right hand one, each of the latter pair is put over the one nearest to it, and the middle left hand again over the middle right one. In working from left to right the active bobbins begin and end the stitch, in returning the passive begin and end it. First stitch—3 over 2 left hand, 2 over 4 left hand, 1 over 3 right hand, 4 over 1 left hand, put away 3 and 4 with the right hand, bring forward 5 and 6 with the left; Second stitch—5 over 2, 2 over 6, 1 over 5, 6 over 1; Third stitch—7 over 2, 2 over 8, 1 over 7, 8 over 1; Fourth stitch—9 over 2, 2 over 10, 1 over 9, 10 over 1; Fifth stitch—11 over 2, 2 over 12, 1 over 11, 12 over 1; Sixth stitch—13 over 2, 2 over 14, 1 over 13, 14 over 1; Seventh stitch—15 over 2, 2 over 16, 1 over 15, 16 over 1; Eighth stitch—17 over 2, 2 over 18, 1 over 17, 18 over 1; Ninth stitch—19 over 2, 2 over 20, 1 over 19, 20 over 1. Having now reached the edge where the pair of bobbins were put aside at commencement of row, twist 1 and 2 thrice to the left, stick a pin in the first left hand pin hole in front of the twist; make the stitch about the pin 21 over 2, 2 over 22, 1 over 21, 22 over 1, twist both pair thrice, and pull twist up. Repeat these two rows until three rows near the end are reached, then cut off a passive pair in each row close up to the work, and when the three rows are finished plait the threads into a beginner's stem. See Finished Leaf, Fig. 146.

**Close Stitch.**—In needle point lace the Close Stitch is a simple buttonhole worked without any openings. See BUTTONHOLE.

**Close Trefoil.**—A Honiton lace sprig shown in Fig. 147,

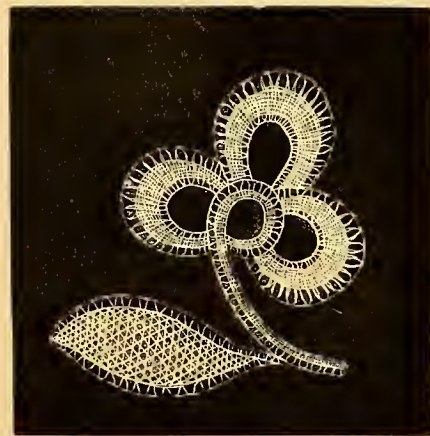


FIG. 147. CLOSE TREFOIL.

the leaf being worked in LACE STITCH, and the petals in CLOTH STITCH. Commence at the end of stem, and hang on six pairs of bobbins; work straight up the stem and round the inner circle of flower, making a SEWING when



the circle is crossed. In the petals, which are next worked, there are more pin holes round the outside edge than there are on the inside, therefore false pin holes will here be required; and as the petals require a greater number of bobbins to form them than the inner circle and stem, they will have to be added. Work the first two rows of petal in **CLOTH STITCH** with the six pair, and, before putting in the second pin on the outside, hang on a new pair of bobbins, winding the knot well out of the way; pass the new thread well underneath the two workers, and run it close up to the passive bobbins; stick a pin, and complete a plain edge. The pair just added will count as the seventh pair, and will hang on to the threads which come across; work two rows in **CLOTH STITCH**, and hang on an eighth pair in the same manner. When the eighth pair is added it will be necessary to make a false pin hole, in order to keep the outer and inner edges level with each other. This is done as follows: Work across to the inside in **CLOTH STITCH**, twist the bobbins thrice, and stick a pin in; but instead of completing the edge, come back with the same pair, and again to the outer edge; then return to the inside edge, take out the pin, re-stick it in the same hole, and finish the plain edge with the idle pair left. Two pins, by this arrangement, are stuck in the outer edge to one in the inner, and a curve is thus smoothly made. When the pins are put up close together, twist the bobbins twice instead of thrice at the edges, to prevent any puckering. The false pin holes must be repeated until the petal is rounded and the thinner part arrived at, when a single pair of bobbins is cut away. When turning the corner of the first petal and commencing the second, sew twice to the circle, and hang on two pairs of bobbins in two following rows, and cut them off when the petal is rounded and the thinner part of it reached; the middle petal being wider than the others requires an extra pair of bobbins; the last petal will only require one additional pair of bobbins, hung on where it widens, the first and third petals require eight pairs of bobbins to work them, and the middle nine. When working the pillow as the work turns, so as to keep the passive bobbins hanging straight in the front, and when the third petal is finished sew at each side, tie all the threads up inside one of the working pairs, tie these working pairs separately, and cut quite close. The leaf requires eight pairs of bobbins, and two gimp bobbins; the latter will take the place of the **STREAK STITCH**, the gimp being passed through the working pair on each side, but in all other respects the leaf is worked in **LACE STITCH**. When the leaf is nearly finished tie up two pairs of bobbins in successive rows, and cut off, sew to the stem on each side, cut the gimp close, tie the remaining bobbins inside the working pair, tie these separately, and cut off.

**Cloth.**—(Derived from the Saxon *Clath*, signifying any woven textile, whether of silk, wool, flax, hemp, cotton, arras, or hair.) A woollen material of several descriptions, as also a generic term applied equally to linen and cotton. Broadcloths are the best and stoutest, and are seven quarters wide. They vary in fineness; there is the superfine, second, and inferior. Narrow Cloths are half the width of the last, or three-quarters, or seven-eighths.

Habit cloths are a thinner and lighter description of material, generally seven quarters wide. Royal cashmere is used for summer coating, being a fine narrow cloth, made of Saxon wool, in worsted weft. The best superfine is made of Saxon or Spanish wool; the inferior superfine of the English, as also the seconds, which is used for liveries, besides coarser sorts. On the quality of the wool, the durability of the dye, and the degree of perfection in which the processes of the manufacture are carried out, the goodness of the cloth depends. In judging the quality of broadcloth, the fineness of fibre and closeness of texture have to be observed; and the hand should be passed along the surface against the lie of the nap, when the fineness of the wool will be made evident by the silkiness of the feeling. A portion being taken up loosely in both hands, a fold pressed strongly between the fingers of one hand, and a sudden sharp pull given by the other, the peculiar vibrating clearness of the sound produced by the sudden escape of the fold indicates, to the experienced ear, the goodness of the cloth. The gloss on cloth should not look very satiny.

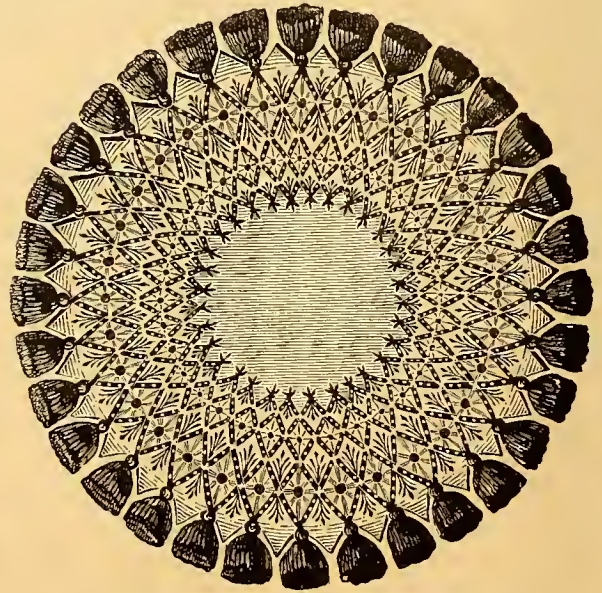


FIG. 143. CLOTH EMBROIDERY.

**Cloth Appliqué.**—A modern imitation of the cloth embroidery so largely worked by Eastern nations. It consists of cutting out and arranging upon a coloured cloth foundation variously coloured and shaped pieces of the same material, and securing these by fancy stitches worked in silk or wool.

To work: Select a dark coloured cloth as a foundation trace upon it a geometrical design, and then stitch it in an embroidery frame. Prepare pieces of cartridge paper by cutting them in to the shapes that fit the various parts of this design, and lay these upon the coloured cloths selected to form the pattern. Cut out these shapes accurately in the coloured cloths, and pin them on to the cloth foundation in their right positions, and secure them by working round their edges either with **HERRINGBONE** or **POINT**



**LANCÉ stitches.** Fine Pyreneau wool or filoselle is used for these fancy stitches, and the work is further enriched by others, such as **FRENCH KNOTS**, **TÊTE DE BŒUF**, and **SATIN STITCH**, worked over the pieces of coloured cloth or made to form tendrils, bosses, and other ornaments to the pattern.

**Cloth Embroidery.**—A kind of needlework extensively practised by the natives of India and Persia, and other Asiatic nations, who excel in joining together many

stitches worked over the sewing. The embroidery upon the light cloth is of wheels and point lancés, and the outside edge is cut and turned down so as to form vandykes, and ornamented with a coloured silk tassel in every hollow. The beauty of the work depends upon the judicious colouring of the floss silk fancy stitches, which should be bright and distinct, like all Eastern colouring, but not of hues that become gaudy by reason of their violent contrasts.



FIG. 149. CLOTH EMBROIDERY.

coloured pieces of cloth into handsome designs, and then cover them with various fancy stitches made in floss silk or gold and silver thread. The work is a species of **INLAID APPLIQUÉ**, the pieces of cloth not being laid on any foundation, but sewed together continuously.

Fig. 148 is a mat formed in this way. The centre is of crimson or deep blue cloth, and the outside edge of cream white, pale blue, or grey. The joining together of these two pieces is hidden with a row of **POINT LANCÉ**

Fig. 149 is of another kind of cloth embroidery, worked upon a dark coloured cloth, such as maroon, a peacock blue, or invisible green, and is useful for valances, table cloth borders, and other purposes. Trace the outline of the design upon cloth with white carbonised paper, and go over the lines so made with water colour to render them permanent. Then work the whole pattern in **SATIN STITCH**, with the exception of the centres to the flowers, which either fill in with **FRENCH KNOTS** or with **LEVIAM**



**THAN STITCH.** Work the large flower in three distinct shades of one colour, using the lightest as the outside colour and for the innermost circle, and fill the centre of the flower with **FRENCH KNOTS** made of the medium shade of colour. Work the small flowers in two shades of colour, placing the darkest shade inside, and finish their

in the light shade, and the stitches that fill in the centres, and that are worked so as partly to cover the first made ones, in the dark. A handsome design is produced when the whole pattern is worked with a red brown filloselle as the darkest colour, and orange gold as the lightest colour, upon a cloth of a medium brown shade.

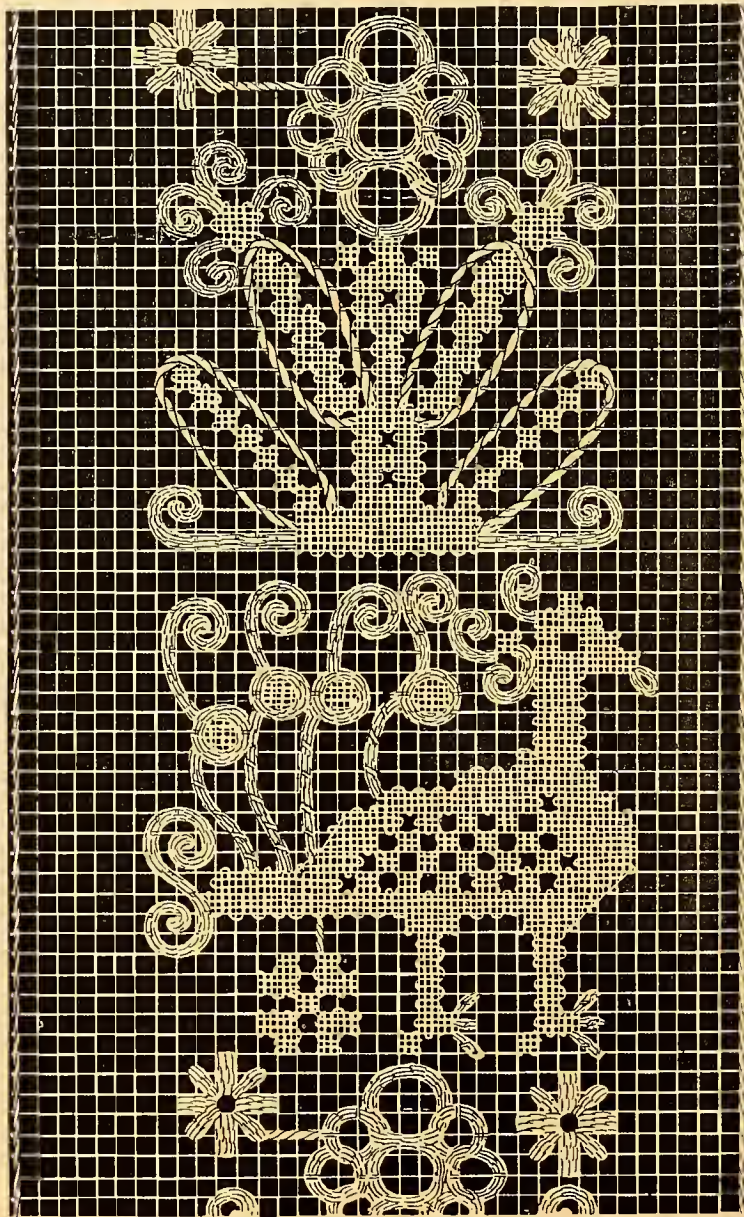


FIG. 150. CLUNY GUIPURE LACE.

centres with a **LEVIATHAN STITCH** made in the lightest shade used. Work the buds and leaves in two shades of colour, also the small forget-me-not shaped flowers; but in these last keep each individual flower to one shade of the two colours employed. In the small pattern that forms the border of this design, use two shades of one colour, and work all the under stitches (*see* Fig. 149)

Shades of blue upon peacock blue foundation, and cinnamon upon russet red, are good, as the embroidery worked out in shades of one colour is more artistic than when many bright colours are used about it. The border in the illustration is of chenille gimp, but a soft ball fringe of the colours used in the work would look equally well.

**Cloth of Gold Embroidery.**—A modern work, formed



with gold braid and filoselle silks, and useful for covering cushions and footstools. Materials required: a frame, skeins of various coloured filoselles, No. 2 gold braid, and Berlin canvas. Stretch the canvas in a frame, and stitch the gold down upon it, line by line, until the canvas is completely covered. Select an easy geometrical pattern of those printed for Berlin wool work, and work out the design in GOBELIN STITCH over the gold braid with coloured filoselle, take each thread over one strand of the gold braid foundation, and count it as one stitch. No shading need be attempted, and two colours, such as red and grey, are sufficient to work the whole design, the foundation of braid being already bright enough for effect.

**Cloth Patchwork.**—This is patchwork of the ordinary kind, but made with pieces of bright cloth instead of scraps of silk. See PATCHWORK.

**Cloth Stitch.**—The close stitch used in most pillow laces, and consisting of simply weaving the threads like those of a piece of cloth. It is fully described in BRAIDWORK (*Cloth or Whole Braid*) and in CLOSE LEAF (which see).

**Cluny Guipure Lace.**—One of the darned net laces whose origin is lost in antiquity, and which were known as "Opus Filatorium" in early times, "Opus Aranum," or spider work, in the Middle Ages, and "Filet Brodé," or Guipure d'Art, in more modern times. Numerous patterns of these laces are to be seen in the pattern books of Vinciola, sixteenth century, and much mention is made of them in the inventories of lace from the fourteenth to the seventeenth century. The groundwork was plain netting, commenced with one stitch, and increased and decreased like ordinary netting, and upon this was worked the pattern with counted stitches, darned in and out like the modern guipure. The name "Point Conté" given generally to guipure is derived from this counting of stitches. Cluny was only a variety of this darned netting, but into it were introduced raised stitches, wheels, circles, and triangles, which distinguished it from the plain darned guipure. A shiny glazed thread was also introduced about parts of the lace as a contrast to the unglazed thread forming the rest of the pattern.

The Fig. 150 is a reproduction of a piece of Cluny guipure formerly ornamenting a bed quilt belonging to Louis XIII., and is a good example of the quaint kind of patterns that were anciently worked, and that lately have been revived in French and Irish lace manufactories. In this the glazed thread forms the raised feathers of the bird, the stars and the circles, and also surrounds what is intended for a tree in the design. In many designs the glazed thread is worked as an outline round every part of the pattern, and BUTTONHOLE STITCH used; but here POINT PASSÉ, POINT DE TOILE, and POINT FESTON are employed, and there is no buttonhole. This lace requires its foundation to be stretched in a frame while the pattern is worked upon it. Its stitches and manner of working them are similar to those used in GUIPURE D'ART (which see).

**Coatings.**—Black or blue cloths, in checks, stripes, or diagonals, manufactured for men's wear. The widths

comprise both the narrow and wide, and their several prices vary according to quality and width.

**Cobble.**—(Danish *Cobbler*, to mend coarsely; the Welsh *Cob* being a round stone, making a rough street pavement; descriptive of the puckering of work; old French *cobler*, to knit or join together.) A term employed in needlework to denote coarse and unevenly drawn work or mending.

**Coburgs.**—These stuffs are composed of wool and cotton, and in their make resemble a twilled Orleans or French merino. Some of the varieties have a silk warp and woollen weft. They can be had in all colours, and measure from 30 to 36 inches in width, varying in price according to their quality and width. They are chiefly used for coat linings and for dresses by the lower orders, who always employ them for mourning.

**Cockscombs.**—A name given by laceworkers to the knitting threads in needle laces that are known as Bars and Bridges. See BARS.

**Cocoa Bindings.**—These are to be had of 2½ and 3 inches width, and are sold by the gross. The lengths run from 18 to 24 yards. They are employed for sewing round cocoa nut mattings as bindings.

**Coins.**—A French term signifying the clocks of a stocking; that is to say, the decorative embroidery, consisting of a mere line made with floss silk, with a finish more or less ornamental, running from the foot to about half way up the leg of the stocking, on both sides of the ankle and calf. These are sometimes of a uniform colour with the stocking and sometimes contrast with it. See CLOCKS.

**Coive.**—A French term to designate the lining of a bonnet, of whatever material it may be made.

**Colberteen Lace.**—A lace made in France in the seventeenth century, and named after Colbert, the King's Minister, the founder of the French lace manufactories. There is no accurate record of its make, but it is considered to have been a coarse network lace of an open square mesh, and to have been used for ordinary occasions. It is frequently mentioned by English and French authors and poets of the seventeenth century, as a common and gandy lace.

**Coloured Twill.**—A stout cotton material, made in all the principal colours, and employed for linings of curtains and embroidery; it will not bear washing. It is 1¾ yards in width.

**Combed Out Work.**—This is of two kinds: The first consists of inserting loops of wool an inch and a half in length into alternate rows of plain knitting during the process of making, and, after sufficient length has been knitted, cutting these loops and combing them out with first a large toothed comb and then a small one, until the wool assumes the texture of hair, and entirely conceals the knitted foundation, fully explained in BIRD NEST MATS; and the other, in which detached flowers are formed, of combed out wool and bits of velvet. This latter kind is illustrated in Fig. 151, which shows two different coloured and shaped pansies, and the manner of finishing them at the back.

The materials necessary for this Combed Out Work are



different shades of single Berlin wool, pieces of good velvet, fine green wire, and gum. Each petal is made separately, thus: Wind single wool of a light colour six times round two fingers of the left hand, then take the wool off the fingers without disturbing it, and run a piece of fine wire through the loops at one end and fasten the wire firmly by twisting it so that it secures all the wool at that end. Cut the loops at the end where they are not secured with the wire, and proceed to comb out the wool; use a coarse comb to commence with, and then change to a smaller sized one until the wool is as fine as floss silk, then snip the edges of the wool to the shape of a pansy petal. A little pure gum judiciously dropped in and about the wool forming the petal will keep the combings from getting out of place, and gum is also used to fix on to the petal the light fibres of different coloured wool that form the markings in Details A and B. Comb these out before they are laid on the petal, and fix them to their places with the points of scissors, not with the hands. Make the eye of

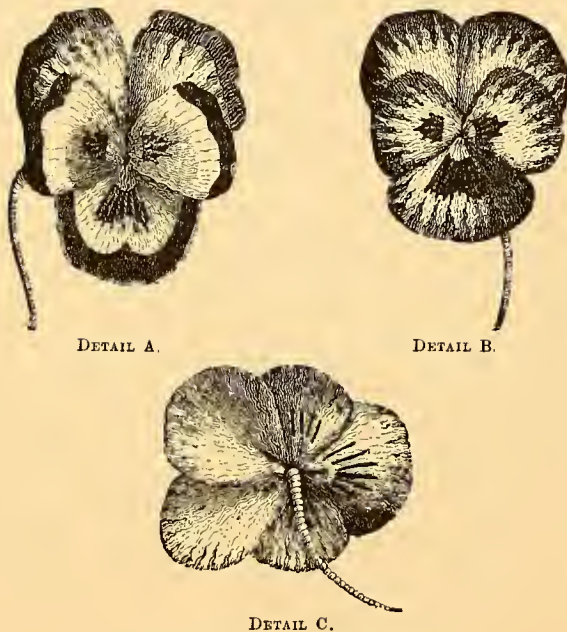


FIG. 151. COMBED OUT WOOL WORK.

the pansy and the dark outside lines of Detail A with pieces of velvet cut to shape and caught down with long stitches of coloured silk, but gum the edges of the velvet into position. As each petal is made, crook the end of the wire supporting it, and hang it up by this crook to dry; when all are finished combine the separate wires, and cover them with green wool, finishing off the back of the flower quite neatly, so as to present the appearance of Detail C. The colours of Detail A are a foundation of white wool with dark ruby velvet forming centre spots and edges, and light bits of combed out ruby wool put on the petals, to shade the velvet into the white in the centre of flower and at the edge. The silks used are yellow purse silk. Detail B has an amber ground, with violet markings, with a deeper violet velvet used for the eye of flower, and violet purse silk used for the lines. Pansy leaves are generally formed

like those used in WOOL WORK FLOWERS (which *see*), or they can be made of various shades of green wool combed out and fastened as the pansy petals.

**Commence a Loop.**—A term used in TATTING (which *see*).

**Common Heel.**—*See* STOCKING KNITTING.

**Cone.**—A term sometimes used in Guipure d'Art for POINT PYRAMID (which *see*).

**Confection.**—A French term applied to any kind of ready-made article of dress.

**Continuous Inner Pearl.**—Used in Honiton and other braid laces as an ornament to the inner side of any leaf that is not filled in with stitches. It is shown in the left-hand leaf of Fig. 152. To work: Hang on ten pairs of



FIG. 152. CONTINUOUS INNER PEARL.

bobbius and two gimps at the tip of the hollow leaf, and do CLOTH STITCH to the place where the opening begins; work to the centre, stick a pin in the top hole, hang on a pair of gimps round it, twist the two pair of working bobbins twice, make a stitch about the pin and work first down one side of the opening and then down the other. The stitch at the inside edge is the Inner pearl, made thus: Work to the inner gimp, pass it through the pair, twist the workers six times, stick a pin, pass the gimp through the pair, and work back, twist the workers six times, stick a pin, pass the gimp through again and work back. When both sides are finished all but the lowest hole the two working pairs of bobbins will meet in the middle; make a stitch, stick a pin, tie the gimps and cut them off, and let one of the working pairs merge into the passive bobbins; finish the leaf, cut off all but six pair of bobbins, work the circle and then work the other leaf in LACE STITCH (which *see*).

**Contract an Edge.**—A term used in CROCHET (which *see*).

**Coques.**—A French term to denote bows of ribbon arranged in loops as a decorative trimming.

**Corah Silk.**—A light Indian washing textile, of a cream white, lighter in shade than any of the other undyed silks, either Indian or Chinese. It is much used by young ladies for evening dress, and is very economical in wear. Sold in pieces of seven or ten yards each, and running from thirty to thirty-four inches in width. Corah silk is one of the class called "cultivated," in contradistinction to the Tussore, or "wild silk," produced in India.

**Coral Stitch.**—This is a fancy embroidery stitch much used in all kinds of cloth, silk, and ticking work, also to ornament linen, and so called from its fancied resemblance to the branches of coral. Coral stitch is a



straight centre line, with long stitches branching from it exactly opposite to each other on both sides. Fig. 153 represents single coral stitch closely worked, and gives the manner of making the stitch; but the more popular mode of working coral stitch is to considerably increase the distances between the branches and the length of the main line.

To work: Bring the needle up in the line and hold the thread down under the left thumb, about a quarter of

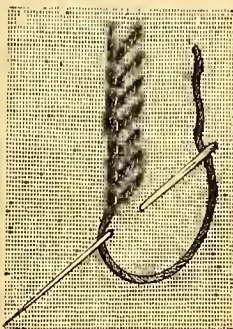


FIG. 153. HALF OF CORAL STITCH.

an inch from where it came up; put the needle in diagonally on the right side (see Fig. 153), and bring it out in the main line over the thread that is being held down, and draw the stitch up. This completes the stitch for a single coral; but for a double the same long diagonal stitch is taken on the left hand side and returned into the main line. The beauty of coral stitch consists in the straightness of the main line and the regularity of the branches.

**Cord.**—In needle-made laces the fancy and thick stitches that form the centres of the flowers and sprays are surrounded with a raised rim closely buttonholed, and called either a cord or cordonnet. This rim varies as to thickness and size in almost all the laces, a peculiarity particularly noticeable in the old Spanish and Venetian Rose points. It never, however, varies as to being finished with close lines of Buttonhole, the difference in its shape and size being attained by the larger or smaller amount of padding (made of coarse thread) that is run in under the Buttonhole. For manner of working, see CRESCENTS.

**Cord.**—Part of MACRAMÉ (which see).

**Cord, and Fancy Check Muslins.**—These are cambric muslins, with stripes and cords placed across each other, in plaid fashion; thick threads being introduced into the warp and weft. They are a yard wide, and are employed for children's dresses and servants' aprons.

**Corded Muslin.**—This muslin is also known as "Hair-cords," having a thick hair cord running one way only. It is made a yard wide, and is employed for infants' dresses, and otherwise.

**Cording.**—See CORD STITCH.

**Cordonette.**—The French term to signify an edging, or small cord or piping to form an edging. It is also the name given to French netting silk, which is finer than our crochet or purse silk, and is sold wound on reels.

**Cordonnet.**—The raised rim in needle laces, identical with CORD (which see).

**Cordova Lace.**—This is the name of a stitch or filling used in ancient needle point lace and in Modern Point. There are two ways of working it, one like the POINT DE REPRISE OF GUIPURE D'ART (which see), and the other as follows: Commence by throwing three threads across the space to be filled in a horizontal direction, putting them in as near together as they can be worked. Twist the needle and thread round the third or under thread twice, so as to carry the thread along the third line for a short distance from the commencement of the stitch, and darn a flat spot over the three lines by working up and down them twice. Twist the thread again round the third line twice and darn another spot, and continue in the same manner to the end of the row. For the next row leave an interval the width of three threads between it and the first, and work like the first. Continue to work the second row to the end of the space, and then throw three threads perpendicularly across the space to form a square with the horizontal threads, passing them one over and one under the horizontal threads and between the spots already worked. Darn spots on these as upon the others, and continue the perpendicular lines to the end of the space requiring to be filled.

**Cords.**—These are of various kinds. Black silk cords, employed for watch guards, and for button loops and coat edging, sold in knots of 35 yards and by the gross. The numbers run from 2 to 10; 3, 5, and 7 being the most useful. Black mohair cords, formerly employed for coat edgings, are now much used for looping up dresses; the numbers run up to 8; 2, 4, and 7 being the most useful. They are sold by the gross—four pieces, 36 yards in each. Blind cords are of cotton thread, linen thread, and flax covered with worsted, and can be had in various colours—scarlet, crimson, amber, blue, green, &c.—sold in lengths of 72 yards, two pieces to the gross. Cotton cords, in black and white, are extensively used by dressmakers for pipings, and in upholstery; they are sold in bundles of 5lb., mixed sizes or otherwise, and in single skeins. Picture cords, a heavy-made article, are sold in lengths of 36 yards, and may be had in scarlet, crimson, green, amber, and other colours, so as to correspond with the walls. There are besides silk mantle cords, also heavy-made, and much in use, having four pieces of 36 yards to the gross; the numbers run from 1, 1½, 2, 2½, 3 and 4; Nos. 1, 2, and 3 being most employed in black or colours.

**Cords, Cloth.**—A fancy woollen material, ribbed after the manner of a rep, only in vertical lines instead of horizontal ones. It measures 28 inches in width.

**Cord Stitch.**—A decorative needle stitch, sometimes called Cording, formed by interlacing two lines of silk or



FIG. 154. CORD STITCH.

thread in the manner shown in Fig. 154. Cord stitch is also used in working Bars in modern point lace and Damascene lace, when the Bars are not finished with Buttonholes.

To work: Throw a line of thread across the space to be filled, and secure it tightly to the braid. Return the



thread to the spot it started from by winding it round and round the tight line made as described.

**Corduaso.**—A thick silk, woven over a foundation of coarse thread.

**Corduroy.**—(From the French, *Cord du Roi*). A description of fustian. It is made of cotton, having a pile, but has a cut, ribbed, or corded surface. The best kinds are twilled, and they may be had in grey or slate colour, and in drabs. There is likewise a very superior make of corduroy, especially made for ladies' jackets, and for the trimmings of warm cloth dresses, which has a very broad rib and high pile, is soft and pliable, and has no smell. It is three-quarters of a yard in width.

**Cord Work.**—This is made with a needle, and is a kind of coarse needle lace executed with black or coloured purse silks, fine bobbin cord, or strong linen thread. It loses its character unless worked with thick materials, but it is immaterial whether silk or linen threads are used. It is made in the form of rosettes (see Fig. 155),

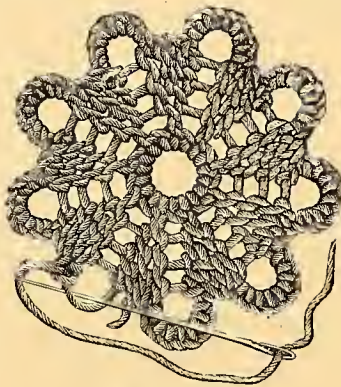


FIG. 155. CORD WORK.

or in squares, and the patterns are taken from crochet designs. The patterns should be marked out upon tracing linen and backed with Toile Cire. The only stitch used is the ordinary BUTTONHOLE, the varieties in the patterns being attained by either working these Buttonholes close together in compact masses, or separating them by carrying the working thread plainly along the pattern over a certain fixed space.

The rosette shown in the illustration is worked as follows: First row—work into a small loop eighteen Buttonholes; Second row—work a Buttonhole, miss the space of one and work another, continue to end of row, making nine Buttonholes and nine spaces; Third row:—work two Buttonholes, one on each side of the one in the previous row and carry the thread plainly along in the spaces; Third row—as second, but working three instead of two Buttonholes; Fourth row—as third, but working five Buttonholes instead of three; Fifth row—make nine loops, commencing each loop from the final Buttonhole of the pattern and fastening it to the first Buttonhole on the next pattern, so that the loop is situated over the spaces in the rosette, and not over the Buttonholes, run the thread across the thick parts of the rosette between the loops; Sixth row—work nine Buttonholes into each loop, and two over

the thick part of the pattern. Rosettes, of whatever design, are commenced from the centre with a circle made of cord, and Buttonholed round. They are increased by two to four extra stitches being worked in every round of Buttonhole. In working squares, commence at the top with a line of close Buttonhole worked upon a cord foundation, and from this work either a plain square Crochet pattern or a simple Modern point stitch, such as CADIZ or ESCALIER; if the latter, see that it is enclosed on every side with a line of close Buttonhole.

Another Variety of work with the same name is formed over bodkins, and is suitable for quilts and couvre-pieds, but not for flat articles, as when finished it has the appearance of raised stars or wheels formed into round or diamond-shaped patterns. It can be worked with worsted, single Berlin or fleecy wool, or coarse, but soft, knitting cotton, and each wheel is made separately and joined together.

Commence by taking three equal sized large steel bodkins, and tie them firmly together in the middle with the wool, opening them out so as to form a six-pointed wheel with equal distances between each spoke, and with their eyes following each other, as shown in Fig. 156. Pick up the wool that tied the bodkins together and loop it round the nearest bodkin, pass in on to the next, and loop it round that, and so on round all six spokes, as shown in

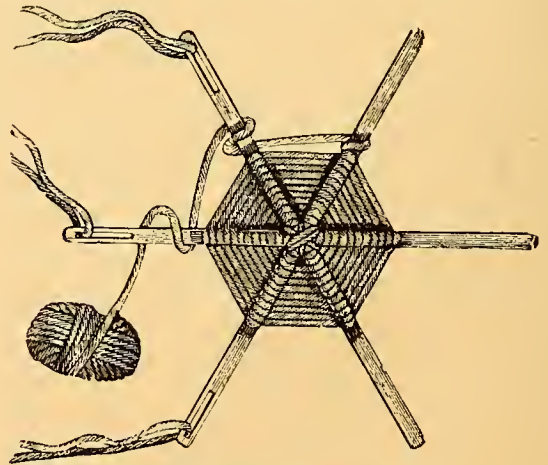


FIG. 156. CORD WORK—DETAIL A.

Fig. 156, detail A. Work twelve rows in this way; the space between the spokes will be wider in each row, and the wool will have to be kept at even lengths, and untwisted; fasten off by running the wool into the wheel. Thread the bodkins with a long double piece of wool, and pull them through and out of the wheel, filling in their places with the doubled wool. Work other wheels in the same way and thread them together. It will require some practice to place these wheels together into designs of diamonds and squares, so as to secure them firmly, but the principle of all will be the same. Pass a diagonal thread in one wheel horizontally through the next wheel, and *vice versa*, and when no spoke of the next wheel touches a thread, run it underneath



the work until it can be drawn through another wheel. The manner of doing this is shown in the illustration, in which the doubled thread is drawn through the top wheel, and then taken under the part of the work where the side wheels join. The manner of connecting these wheels

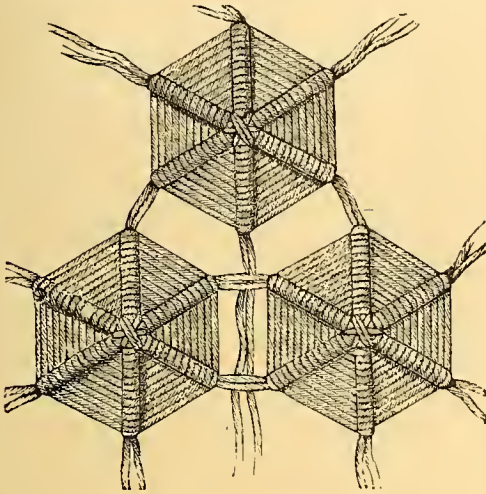


FIG. 157. CORD WORK—DETAIL B.

together is shown in Fig. 157, detail B. When all are firmly drawn together into a solid body, work a row of double Crochet round their outer edge, and draw into and work into this line all ends of threads so as to secure them without knots.

**Corfu Lace.**—A coarse Greek lace or Reticella, still made by the natives of that place, but of no commercial value.

**Cornet.**—A French term used in dressmaking to signify the open, trumpet shape of a sleeve at the wrist.

**Coromandels.**—A description of Manchester made cotton stuffs, chiefly made for the African export trade.

**Corsage.**—A French term to signify a bodice.

**Corset.**—The French term to signify a pair of stays.

**Corset Cord.**—This cord is made both of linen and of cotton. It is sold either by the dozen yards or by the pound.

**Costume.**—A French term to signify a complete dress.

**Côteline, or Côtelaines.**—A kind of white hair cord muslin, printed in all kinds of patterns and colours. It is of French manufacture, and designed for a dress material. The width measures 31 inches. The printing and shading of these goods are considered remarkably good.

**Cotton.**—(Latin *Coctona*, Welsh *Cottwn*, French *Coton*.) The soft white downy pods of the *Gossypium*, or cotton plant, which is spun and woven into a great variety of textiles, and also employed for sewing thread. This plant is a native of India and America, &c., and grows best near the sea.

**Cottonade.**—A description of cotton cloth, in black and white, of very inferior quality for wear, made for women's skirts and suits for boys. It is 27 inches in width.

**Cotton-backed Satin.**—This material is comparatively a new manufacture in England, but is inferior in one respect to those Indian-made, under the name of *Mushroo*, as the latter, in every variety of coarse and fine, wash well, while our home-made examples and the French do not. Our cotton-backed satins vary in width from half a yard to three-quarters.

**Cotton Bullion Fringes.**—These are heavily made, the widths running from 3 inches to 12. The lengths run from 24 to 36 yards.

**Cotton Canvas.**—This textile is both home-made, and also manufactured in France and Germany; the French, or patent, being the best in its firmness, regularity, and clearness of each thread, the meshes being remarkably square. German cotton canvas is inferior, but may be had both limp and stiffened. The French and German are made in all sizes and widths; the latter will not bear much tension. That made in imitation of silk soon soils. They have produced a kind especially for tapestry-stitch. The German cotton canvas is generally made with every tenth thread dyed yellow, for the assistance of the embroiderer in counting. It is made both limp and stiffened.

**Cotton Cords.**—These are made in white and black, and are extensively used in dressmaking, as well as in upholstery. They are made up in half bundles of 5lb. in mixed sizes, or otherwise; they may also be had in skeins, in single pounds. The numbers run from 1 to 0, 00, 000, 0,000, and 00,000.

**Cotton Crape Cloth.**—An imitation of the woollen Crape Cloth, and employed for children's wear.

**Cotton Damasks.**—Made in imitation of the linen; cheaper, less durable, requiring frequent bleaching, and not much in request. Cotton damasks having a linen face have been, and are, in use for table linen; these being decorated with coloured borders in ingrain red and blue designs. Table cloths may be obtained in a variety of lengths. Cotton damask is also the name given to a beautiful material woven in different colours for curtains, and the other purposes of upholstery. It is 54 inches in width, and varies in price; is most durable, and bears almost endless cleaning. It has, however, been much superseded by CRÉTONNE.

**Cotton Ferrets.**—A description of binding resembling unsized tape. They are chiefly employed in black and drab colours, and are made up in rolls of nine pieces, containing 16 yards; numbers 8-18, or 6-24.

**Cotton Prints, or Calico Prints.**—Calico cloths printed in various colours and patterns to serve for dresses. Specimens of cotton fabrics sent out of the country, from Manchester alone, have shown upwards of 1,500 different kinds, varying in strength and pattern, from coarse cloths to the finest muslins, and from the richest chintz to the plain white.

**Cotton Quilting.**—A material made for waistcoat pieces, resembling diaper, strong and thick in quality.

**Cotton Repts.**—Handsome cloths dyed in all colours, 35 inches wide, and at 11d. a yard. They are chiefly employed for the linings of crétonne curtains.



**Cottons for Sewing.**—These are of several kinds—the white ball, distinguished by letters or numbers; and balls in every colour. Reel cotton is superior in make, and to free it from the projecting fibres, it is passed rapidly through the flames of coal gas. Darning cotton, used for repairing stockings, is composed of two threads but little twisted, and can be had in black, white, and colours. Embroidery cotton, a loose soft make, which can be bought in skeins, by the pound or gross; the numbers run from 4 to 100. It is used for decorating all kinds of white cotton or muslin, wearing apparel, and for handkerchiefs. Trafalgar, or Moravian cotton, is quite soft, and is employed for working nets, muslins, and cambrics. Knitting cotton is twisted less hard than sewing cotton, and is used for gloves, mittens, &c. Bonnet cotton, a coarse thread, consisting of eight or sixteen strands twisted together, employed for the making of seaside, and countrywomen's calico bonnets, and also in upholstery. Crape cotton is unsized, of quite a dull black, and only made in five numbers; it is used for sewing crape. Crochet cottons may be had in reels, skeins, or balls, the numbers running from 8 to 50. Marking cotton is dyed before being twisted, and is sold both in balls and on reels. Lace thread is made expressly for repairing lace or bobbinette. Giump thread is soft in quality and make, and is used for embroidery on muslin; and glazed cotton, otherwise called *glacé* thread.

**Cotton Sheetings.**—The best make in cotton sheetings varies from two yards upwards to three in width. There are also intermediate widths, and prices vary accordingly. They can be had twilled, double warped, and plain made.

**Cotton Ticking.**—This material is made in stripes of white and blue, ingrain colours, both in twill and plain made. It is employed both for bedding and other purposes of upholstery, and also for embroidery. The price varies, and the ticking measures from 30 to 36 inches. See BELGIAN TICKING.

**Cotton Velvet.**—A material made in exact imitation of silk velvet, both in plain colours, and printed in patterns. It was employed for a dress material, but has been for some years almost entirely superseded by a better description of fabric, composed of silk and cotton, called Velveten. Ribbon is also made of cotton velvet, an article inferior in quality, being cut in strips from piece velvets, and thus having raw edges. The fraying of the edges is to some extent prevented by sizing. They may be had in various colours, and in rather short lengths of 12 yards each. The numbers run from 1 to 40, and the widths from 1 and  $1\frac{1}{2}$  to 10 inclusive, consecutively, and every even number to 24, inclusive; then passing over those intervening, to numbers 30 and 40. There are also fancy velvet ribbons partially of plain silk, as well as of velvet, produced in various colours and patterns, and very commonly in plaid designs.

**Cotton Wool.**—The raw cotton, after having been passed through the "willow," "blowing," and "scutching" machines, is spread out into broad, soft, fleece-like wadding, when it is wound on a roller. It is employed for lining garments, quilts, &c., being placed between the material

and its lining, and then sewn and kept in position by diagonal runnings at even distances, called "quilting." We obtain cotton wool from Cyprus.

**Couching.**—A term signifying the various ways in Church work that materials too thick to pass through the linen foundations as stitches are formed into patterns. All ancient Church needlework was profusely decorated with Couchings, which although of endless variety of names and designs, are of two descriptions only, the Flat and the Raised. They are formed with gold or silver thread, passing, gold braid, pearl purl, tambour, purse silk, three corded silk, crochet twist, floss silk, mitorse, and Berlin silk. Gold twist and gold thread are costly, as is also passing (which is partly silk and partly gold), therefore gold silk frequently takes their place when expense is an object of consideration. The silk is also less likely to suffer from damp and gas than the gold threads, which are not now manufactured as pure as in the olden times, and are therefore liable to many changes, some kinds of silks acting deleteriously upon them, while the vapour of incense and the touch of a warm hand affect them. Flat Couchings are formed of threads of silk or gold laid smoothly down upon the linen foundation, and caught to it with small stitches brought up from the back of the work, and returned to it. Raised Couchings are the same threads laid upon the linen, but over whipcord that has been previously arranged upon it in a set design, the laid lines of thread being secured in the Raised in the same manner as in Flat. The names given to Couchings are taken from the direction of these securing stitches; they are called Basket, Battlemented, Brick, Broad, Diagonal, Diamond, Diaper, Plain, Shell, Spider, Vandyke, Wavy, Wheel. The manner of working them all only differs in the patterns formed by the securing threads, and the direction of the whipcord in the raised designs.

To work the plain Flat Couchings: Take threads of floss, mitorse, or purse silk, and lay them smoothly down from side to side in the space to be filled, either in horizontal, diagonal, or perpendicular lines; then thread an embroidery needle with fine purse silk or sewings, and catch the laid threads down; bring the needle up from the back of frame, put the silk in it over two or more laid lines, and the needle again through the foundation to the back; work over the laid lines until all are secured, and form the stitches into a pattern by altering the distances between them.

There are two ways to work more elaborate Flat Couchings. The first: Lay the floss silk down as before mentioned, then lay over it, one at a time, lines of purse silk or gold thread, and catch these down upon the floss with a stitch brought from the back of the work, and returned to it as before described. Each line of purse silk must be laid with reference to the pattern that it is helping to form over the floss foundation. The second manner of arranging the stitches is as follows: Lay two or more threads of floss or gold upon the foundation linen, and at once secure them with a stitch. Bring this stitch from the back of the work, and work it at equal distances down the two laid threads; then lay two more threads and secure in the same manner.



Work Raised Couchings as follows: Sew securely down to the linen foundation a number of strands of whipcord as straight or waved lines, or form them into a set pattern; over these lay floss silk or gold thread, and secure this with a stitch brought from the back and returned there as already described. On each side of the raised part formed by the whipcord that is underneath the floss work a continuous line of these securing stitches so as to distinctly outline the whipcord; in the intervals between these raised parts work the securing stitches up and down as in Flat Couchings, and make them into any pattern that may be required without reference to the raised design. When Couching in various devices, hold the laid threads in one hand and regulate them with that or with the piercer, and bring up the securing threads with the other, and do not change the position of the hands until the work is finished. Outline the Couching with a cord of silk or gold, and sometimes with more than one, according to the design. Use the Raised Couchings for backgrounds, the Flat for the centres of the various devices used as Powderings (see CHURCH EMBROIDERY) and for the centres of altar frontals and embroidered vestments.

*Basket Stitch.*—(Fig. 158). This is a Raised Couching. Lay down perpendicular lines of whipcord upon the foundation, and sew them firmly into position. Take four threads of purse silk, gold thread, or floss silk, and stitch them down with purse silk of the same colour brought through from the back of the material and

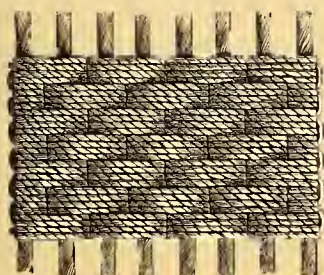


FIG. 158. BASKET RAISED COUCHING.

returned to it. Place these securing stitches between every second strand of the cord. Form the next line with four threads laid over the whipcord and stitched down; but, in order to prevent the lines of stitches all coming directly beneath each other, the first line must secure the

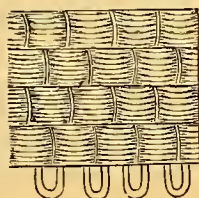


FIG. 159. BASKET RAISED COUCHING.

floss silk over one cord only, the rest over two cords as before. Repeat these two lines until the space is filled in.

Fig. 159, also of Basket Couching is worked as follows: The whipcord and the floss silk lay down as before described, but over them lay short lines of fine gold thread or purse silk. Bring these from the back by

making a hole with the stiletto for them to pass through, and return them in the same way.

Fig. 160 is a Flat Couching with securing threads, arranged as *Battlemented* lines. Lay the floss silk in

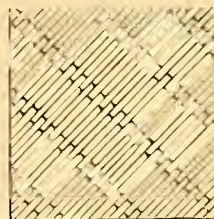


FIG. 160. CHURCH EMBROIDERY—BATTELEMENTED FLAT COUCHING.

diagonal lines across the foundation, and then work the securing stitches so as to form the design.

*Brick Stitch*, illustrated in Figs. 161 and 162, is worked in two ways. For the design shown in Fig. 161: Lay down lines of floss silk in a diagonal direction, and secure them with stitches from the back, pass each stitch over two lines of floss, and work it in at an even distance from the stitch preceding it to the end of the pattern. Work the next line of securing stitches over

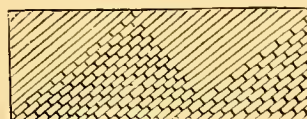


FIG. 161. BRICK FLAT COUCHING.

two laid lines of floss, not directly under the stitches in the preceding row, but between them. It will be seen on reference to the illustration that these securing stitches are not taken over the whole of the foundation, but are arranged so as to form vandykes. Fig. 162 is Brick

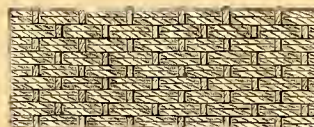


FIG. 162. BRICK FLAT COUCHING.

stitch differently worked: Lay down two threads of purse silk, and catch these down with a stitch from the back also of purse silk, and placed at regular distances along the line; work the second line as the first, but place the fastening stitches in it between those of the previous row.

*Broad Couching*, Fig. 163, is worked like the Brick Couching last described, but the securing stitches slightly



FIG. 163. BROAD FLAT COUCHING.

draw the foundation floss together where they stitch it down.



*Diagonal Couching* is a Flat Couching, either made with lines of securing stitches worked through the material in a diagonal direction, or by laying threads over the floss silk in the same direction.

*Diamond Couching*.—A Flat Couching (shewn in Fig. 164) worked as follows: Lay down lines of floss silk, and above them lay lines of purse silk or gold thread singly, but in a diagonal direction, and at equal distances apart.

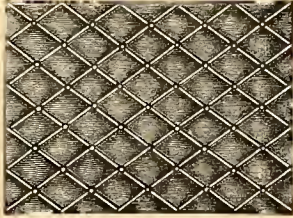


FIG. 164. DIAMOND FLAT COUCHING.

Secure each single line with a stitch brought from the back. Lay all the lines in one direction first and secure them, then lay the lines that cross them, and wherever the two meet and form one of the points of a diamond, work a pearl or a spangle in at the junction.

*Diaper Couching* is the same as Plain Couching, the securing stitches in it being worked so as to form zigzag lines, diamonds, and crosses.

*Plain Flat Couching*.—Lay down floss silk evenly over foundation, and secure it with stitches brought from the back. Take these over two threads of silk and return to the back again. Arrange these securing stitches so as



FIG. 165. PLAIN FLAT COUCHING.

to form straight or curved lines or diamonds across the space covered. The couched lines (shown in Fig. 165) are



FIG. 166. PLAIN FLAT COUCHING.

not placed close together, but allow the material upon which they are laid to show between them when so arranged; the foundation must be of silk, not linen. Fig. 166 is a variety of plain Couching. It is worked thus: Lay down perpendicular lines of floss silk close together, then horizontal and wide apart single lines of

purse silk or gold thread, and secure these at even distances by a stitch from the back; wherever the stitch from the back is made, work in a spangle or a bead.

*Shell Couching*.—A Flat Couching, in which the securing stitches are arranged in half curves, and bear some resemblance to the shape of a scallop shell.

*Spider Couching*.—A Raised Couching. Upon a linen foundation fasten down short pieces of whipcord. Cut these of equal length, and arrange them like the spokes of a wheel or the chief threads of a spider's web. Fill in the whole of the foundation with threads so arranged, placing the wheels they make as near together as they can be. Then lay lines of floss silk over the whipcord and secure it by stitches from the back of the work. Work these stitches in lines on each side of every raised cord, so that the shape of each wheel or spider's web is clearly indicated.

*Vandyke Couching*.—A Raised Couching formed with lines of whipcord laid on the linen foundation in the shape of vandykes, floss silk laid over them and secured, and the whipcord outlined with securing stitches from the back.

*Wavy Couching*.—This is a Raised Couching, and is illustrated in Fig. 167. To work: Arrange upon the linen foundation curved lines of whipcord; lay a medium sized purse silk over them, two strands at a time, and secure it as in Broad Couching, omitting the stitches

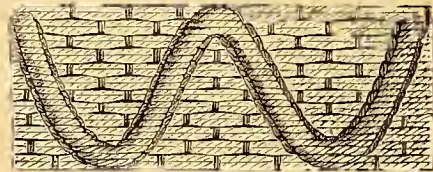


FIG. 167. WAVY RAISED COUCHING.

wherever the raised part formed by the cord underneath is approached. When the Broad Couching is finished, lay a thread of gold or silk cord on each side of the waved line, and catch it down with securing stitches from the back, or work the line on each side of the raised part with a continuous line of stitches brought from the back.

*Wheel Couching*.—Similar to Spider.

**Coudre**.—The French term signifying to sew.

**Coulant Nattée**.—See MACRAMÉ LACE.

**Coullisse**.—(French.) A small slip-stitched pleating, sewn upon a dress by means of slip stitches.

**Coullissé**.—A French term denoting the gathering, by fine runnings and drawing, so as to pucker up any material, and to form irregular wrinkles, yet so as to preserve a general uniformity of hollows and puffings. See SHIRRED.

**Counter-Hemming**.—To execute this description of plain sewing, place two edges of material together, one overlying the other, so as to form a flat joining. The wrong side of one piece should overlap the right side of the other to the depth of an ordinary seam. If the pieces so united have selvages, nothing should be turned in; but if either piece have a raw edge, it must be once folded.



The flat seam should then be tacked down throughout its entire length, and afterwards felled (or hemmed), and as soon as one side has been finished, the second, or "counter-hem," is made in the same way. This is an untidy method of working, inferior to the ordinary plan of simply "running and felling."

**Couronnes.**—An ornament to the CORDONNET, used in needle point laces, and identical with crowns. To make: Work tiny loops of thread along outer edge of cordonnet, and buttonhole these over with a close line of buttonholes, and finish with small Bobs placed at equal distances along the outer edge of loops. They are either worked as a decoration to the cordonnet that forms the edge of the lace, or round any raised cordonnets in the body of the pattern; when in the latter position they, with Spines and Thorns, are known as Fleurs Volants.

**Coutille.**—A French word to denote a description of jean used for stays. It has a small kind of *armure* pattern all over it, woven in the material, like a succession of small *chevrons* or zigzags. It is of a lighter make than English jean, is usually employed without a lining, and measures 27 inches in width.

**Coutraï Lace.**—In Belgium, at a town of this name, Valenciennes is made. It is known as Coutraï Lace, and commands a ready sale in England, being worked in wider widths than the Valenciennes produced in other Belgian cities. See VALENCIENNES.

**Cover Cloths.**—All pillows used for the purpose of lace making require three cover cloths. The largest, known as the under cloth, is made the size of the pillow, of washing silk or fine linen, and is used to cover over the pillow entirely. It is placed on the pillow before the passement pattern is adjusted, and cannot be removed until that is detached, but as the lace is worked upon it it must be taken off and washed whenever it looks at all soiled. The other cloths are detached from the pillow and altered at will as to their positions. They are made of silk or linen, in size 18 inches by 12 inches. One is pinned over the top of the pillow to protect the finished lace, which is there rolled up out of the way, and the other pinned down over the lower part of the passement and under the bobbins, to prevent the lace threads becoming entangled with the pricked holes in the design. When the lace is not being made this cloth should be thrown over the pillow to keep it clean.

**Cradle, or Shuttle.**—An appliance (otherwise called an attachment) belonging to a SEWING MACHINE (which see.)

**Crankey.**—A bend or turn, significant of the description of ticking employed for beds, composed of linen and cotton, the patterns on which are irregular or zigzag. It measures 54 inches in width.

**Crape.**—A delicate transparent crimped gauze, made of raw silk, sized with gum, twisted in the mill, and woven without dressing. It may also be had both crimped and smooth, with or without a twill, the former being of double width, and generally ranging from 23 inches to 42 inches in width. White crape is manufactured for a dress material, and for trimmings. The production of coloured

varieties originated at Bologna, thence introduced at Lyons, where those of Arcophane and Crêpe Lisse are largely made. Our own manufactures at Norwich and Yarmouth are likewise of superior make. The best sorts are entirely of silk, but a new kind, called Albert Crape, is composed of silk and cotton, and another, called Victoria Crape, is made of cotton only. There is an improved variety of recent manufacture, having a small indented pattern, which resists the influence of rain and a damp atmosphere. The dyeing and dressing of crape are performed after it has been woven. See CHINA CRAPE and YOKOHAMA CRAPE.

**Crape Cloth.**—A woollen material, woven in imitation of crape, dyed black, and employed for mourning in the place of real crape. It is made of double width; in different qualities, and varies in price accordingly. It bears washing, and wears well, and is known in the various shops by several different names.

**Crape Cotton.**—An unsized cotton of a dull black, employed for sewing crape, and made only in five numbers.

**Crash.**—Called also Russia crash, and round towelling, the width running from 16 to 22 inches. This material was utilised in the early days of crewel work for embroidery, on which account that species of work was called crash work. In process of time various makes of unbleached linen, copied from ancient examples of crewel work textiles, have been misnamed crash. These are to be had in various degrees of fineness, width, and make. See BARNSELY LINENS. A description of linen misnamed crash is a closely woven cloth, even in grain, rather fine, and unbleached, which is employed as canvas for the purposes of embroidery. It is 37 inches in width. Another description of crash, also used in embroidery, is known as Buckingham's hand-made crash, having a chessboard pattern, and made after the style of Huckaback. It is of double width. The real crashes are only two in number, Russian and Barnsley. Russia crash, which is not used for embroidery, is unbleached and unpressed, and varies from 16 to 18 inches in width; Barnsley crash may be had at 16, 18, 20, and 22 inches in width, and it is this material that is employed for embroidery. It is beautifully bleached and pressed.

**Cream-twilled Linen.**—A description of linen cloth employed for purposes of embroidery, of 2 yards in width.

**Crênelé.**—(French.) Battlemented, or cut in square scallops, producing that effect, as a bordering of a dress.

**Crêpe.**—The French for CRAPE (which see).

**Crêpé.**—A French term to signify crimped, after the style of crape.

**Crêpe de Lahor.**—A washing material designed for women's dresses, and made in various colours. Its width is much narrower than that of Crêpe Lisse, measuring only 26 inches.

**Crêpeline.**—Crêpon, or Crape Cloth. A dress material, having a silken surface, much resembling crape, but considerably thicker. It is 24 inches in width; and is to be had in wool and in silk unmixed with wool. Those of



mixed materials have the warp twisted much harder than the weft. Crepon, made at Naples, is of silk only. It is chiefly manufactured in black, but is also to be had in colours. Norwich is the chief seat of the manufacture in England, and Zurich and Naples abroad.

**Crêpe Lisse.**—A thin description of crape, like gauze, chiefly employed for making frills and ruffles. It may be had in white, cream, and other colours, and is 36 inches in width.

**Crêpe Work.**—This work consists of forming imitation flowers or leaves of crêpe, and either sewing them to the silk or satin backgrounds, or making them up upon wire foundations as detached sprays. When attached to wire they are used for wreaths and dress or bonnet trimmings; when sewn to backgrounds, for ornamenting sachel cases and necktie ends. They are formed for the last-mentioned as follows: Select crêpe of a colour matching the satin background, cut out the size of the flower petal to be made upon paper, and cut to it a piece of doubled crêpe; turn in the raw edges, and draw the crêpe together at one end to form the narrow part of the petal; then sew this end to the foundation, and allow the other to stand



FIG. 168. CRÊPE WORK.

up. To form the flower, five petals are made as described, and sewn down as a round, their raw edges being well tacked down and concealed by French knots made either of gold and silver thread or floss silk. The shape of the flowers made of crêpe cannot be much varied; their centres may, however, be filled up with three or four small petals made like the outside ones instead of French knots; the number of flowers will depend upon the space available. Make the leaves of pieces of doubled crêpe cut and notched to the shape of leaves, appliqué these to the backgrounds,

and surround them with wide apart BUTTONHOLE stitches of filoselle that match the crêpe in colour.

The detached crêpe flowers can be made of fine muslin instead of crêpe, and this latter material being the stiffest they last in shape better when formed of it. The materials required for them are muslin or crêpe, green wire, beads or spangles, and embroidery silk. Fig. 168 is of this kind of Crêpe Work, the flowers in it are formed of gold coloured muslin or crêpe. To work: Cut the petals out to shape upon a flat but doubled piece of crêpe, and then BUTTONHOLE them round with a line of wide apart stitches (this may be done before cutting out). When all are shaped sew them round a gold coloured pad, which should be wadded and attached to the top of a piece of wire ready to receive them. Form the stamen lines of yellow purse silk and lay them over the petals after the latter are attached to the pad, and finish them with a bead. Make the back of the flower neat by winding green purse silk round the wire so as to conceal the ends of the crêpe. Form the leaves like the petals, with veins marked out in Satin stitch. When a large bunch of flowers is being formed, and not a single spray, so much care need not be taken over each individual part; the flower petals not requiring Buttonholed edges, but being made of double crêpe turned in at the sides, and the leaves of a straight piece of material 2 inches wide, and a quarter of yard long, with edges cut to vandykes. This piece of crêpe is box pleated, and doubled, so that both edges turn to the front, and is then sewn close to single flowers and in and about groups, forming bouquets. These leaves should be darker in tint than the flowers, but of the same colour.

**Crescents.**—These crescents are raised CORDONNETS that enclose the flat stitches of needle point laces or join the separate pieces of work together. Their use adds immensely to the effect of the lace, and gives it strength and beauty at the same time. They are of various shapes, lengths, and thickness, according to the pattern of the lace, but are all worked alike.

To work: Prick the shape of the crescent out upon a leather foundation, being careful to prick two holes close together, and to make the same number of holes on the inside as upon the outer edge (see Fig. 169). With a



FIG. 169. CRESCENT—PRICKED.

needle threaded with No. 12 Mecklenburg thread, outline the crescent by bringing up the needle from the back



of the leather through the first of the two holes close together and putting it back through the second, thus making a short stitch upon the surface and a long one underneath. Continue in this way all round the crescent, then fasten off by tying the two ends of the thread together at the back of the pattern. Fill the needle with No. 7 Mecklenburg thread and commence to work by making a foundation for the padding that raises the cordonnet. Bring the needle up from the back and slip the thread under the small stitch already made between the two holes, then take the thread across the



FIG. 170. CRESCENT—MANNER OF WORKING.

crescent and slip it under the two holes opposite, and continue to pass it backwards and forwards under the holes opposite each other, never pulling the thread up fully until it has been run through all the stitches. Upon these crossed threads darn in soft Moravian thread until a handsome raised foundation is formed (see Fig. 170), the centre of which is thicker and higher than the pine shaped end. Now work an even close line of BUTTONHOLE stitches over the padding.

Fig. 171 is a piece of Spanish rose point that illustrates the use of a raised crescent. The stitch in the centre of the crescent is worked before the outline, and is a close Buttonhole, with open spaces left systematically unworked



FIG. 171. CRESCENT, WITH FLEURS VOLANTS.

to give the appearance of veins or tracery. These open stitches are made by missing three Buttonholes wherever they occur. The pieces of lace shaped like wings are

worked separately and tacked on to the leather foundation and the outer edge of the crescent in such a manner that they are joined together in the process of buttonholing the padding over. The trimming to the outer edge of the crescent is worked last; it is made of COURONNES edged with thorns or spines, which, when arranged round the edge of a CORDONNET, are called FLEURS VOLANTS. Unpick the work from the leather foundation by cutting the outline thread that was tied at the back, and join the piece of lace on in its place in the pattern.

**Crete Lace.**—An ancient pillow lace of the Torchon description made in the island of Crete. The grounds were either formed of coloured silks or flax, and the distinctive feature of the manufacture consisted in embroidery being worked upon the lace after it was made. This embroidery was executed with coloured filoselle in Chain stitch, which was made to outline the pattern, like Fil de trace. The designs of Crete laces were chiefly geometrical, and the colours used in ornamenting them so varied and bright as to give an Oriental appearance to the handwork.

A modern imitation of the ancient Crete laces, with their coloured silk embroideries, and made by working a pattern in coloured filoselles over thick lace is easily produced. It is a kind of embroidery that most ladies will find easy and effective, and is especially adapted for furniture lace, looking well, when in wide widths, for chimney-board covers, and in narrow for small round tea tables. The lace on which the stitches are worked should be either black or white Yak or Torchon machine lace, or a crochet imitation of these. The design of the lace should be a distinct and rather open one, and when selecting, especial attention should be given to the ground as a light open ground is more effective than a close, thick one.

To work: Commence by cutting a strip of coloured cloth or serge to the exact width of the lace, and lay it under that as a background. Tack the two together, and proceed to work ornamental embroidery stitches on the lace, taking them through the cloth background. These stitches are worked in two or more coloured filoselles, and consist of SATIN, FEATHER, or CHAIN. Work them upon the thick parts of the lace, leaving the open parts bare, so that the coloured cloth background is seen through. The following arrangement of the stitches produces a good pattern: Make a number of festoons, either of FEATHER or SATIN stitch, along the whole length of the lace, commencing a festoon at the top of the lace, and carrying it down to the edge, each festoon taking up the width of 4 inches; then fill in the spaces left by the curves with stars, rosettes, or rounds, worked in variously coloured filoselles, and in SATIN stitch. Any shades of colour can be used in one pattern, provided they are not violent contrasts; the ancient Crete laces, of which this work is the imitation, being embroidered with many colours. The colour of the background cloth should be rich and dark, such as deep plum, Indigo blue, sap green, or uaroon; the filoselles amber, sky blue, sea green, and crimson.

**Crétonne.**—A French name for a cotton fabric which has latterly superseded, to a considerable extent, the use of chintz for upholstery work. It is to be had in every colour,



both of ground and floral design; is twilled, but unglazed (or calendered), and is made from 30 inches to a yard wide. It is manufactured in England as well as in France. The original material, called Crétonne, or Crétonne chintz, was originated by the Normans two centuries ago, and was made at Lisieux, being woven with flax and hemp, and in different qualities, for the purpose of body linen.

**Crétonne Appliqué.**—See APPLIQUÉ, BRODERIE PERSE.

**Creva Drawn Work.**—This is a lace made in Brazil by the negroes. It is a drawn lace, and evidently copied from the Italian drawn work. Some of it was exhibited in England at the late Exhibition.

**Crewel.**—In early times known as *Caddis*, *Caddas*, or *Crule*. Derived from the Anglo-Saxon *Cleow*, afterwards changed to *Clew* (a ball of thread), and subsequently called *Cruell*, or *Krewel*, old German *Kleuel*. Worsted yarn loosely twisted, employed in the sixteenth century for embroidery on linen textiles, curtains, and household furniture, and also for decorating the dresses of the lower orders; but now extensively for embroidery. It is to be had in every colour, and is made in three sizes, and known as tapestry crewel, very soft and even, sold in cuts of about 1s. 4d. the oz., or by the hank; medium crewel, sold in upwards of 300 art shades; and the fine crewel, by the cut, or the hank.

**Crewel Stitch.**—One of the old embroidery stitches, and well known in earlier times as Stem stitch; but since the revival of Crewel work, of which it is the most important stitch, its original name has become superseded by that of the embroidery now associated with it.

To work: Put the needle into the material in a slanting direction, as shown in Fig. 172, and keep the crewel upon



FIG. 172. CREWEL STITCH.

the right hand side of the needle. Work to the end of the line, every stitch being made in the same manner; then turn the material and place a line of stitches close to the one already made, keeping the wool always to the right of the needle. If the crewel is allowed to slip to the left of the needle the stitch is not properly made, although it appears to be to the inexperienced. When using this stitch, except for stems and outlines, the regularity of each succeeding stitch is not kept so perfectly as shown in the illus-

tration, but is more carelessly done, although the stitch is not otherwise altered. This is particularly the case when forming the edges of serrated leaves; the irregular Crewel Stitch will give them the notched appearance of the natural leaf, while the regular one makes the edges straight and formal. Leaves and flowers of various kinds are worked in Crewel Stitch with regard to their broad natural outlines. A small narrow leaf, such as that of a carnation or jasmine, requires no veining, and is worked up and down. Put the needle in at the base of the leaf, take a line of stitches up the right hand side to the point, then turn the work, and take the same line down the left side (now the right) to the base of the leaf. Then work the centre up and fill in the two sides afterwards in the same manner, turning the work at every line. To save this constant turning of material, good workers put their needle backwards down the line, but this is not so easy for a beginner to accomplish. With a large leaf, such as an orange, or a smaller leaf with deeply indented veins, a different plan is necessary. In such a case take the stitches, instead of upwards and downwards, in a slanting direction downwards from the outside to the centre of the leaf, all the stitches tending from both sides to the middle. By this means a deeper indented line is given to the centre vein; afterwards work up the centre as a finish, and work the side veins over the other Crewel Stitches, but in a different shade of colour, and in the direction the natural veins would follow. A rose leaf requires another modification: Work from side to centre like the last-named, but with a long stitch and a short one alternately at the outside edge, so that the deeply indented sides may be properly rendered. Work rounded flower petals as shown in Fig. 173, the stitches following each other, but decreasing in

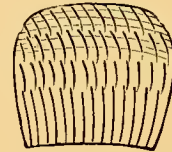
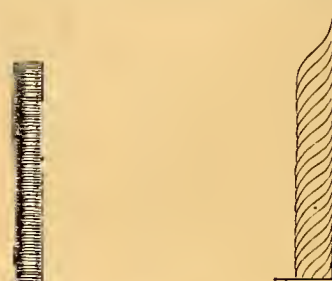


FIG. 173. CREWEL STITCH—PETAL.

length as they approach the end of the petal, while in pointed petals, like the jasmine, simply take the stitch up and down, or cross the whole length with a SATIN STITCH. Work in Satin stitch any flower petal that is small enough



FIGS. 174 AND 175. CREWEL STITCHES—IMPROPERLY MADE STEMS.

to allow of a Satin stitch carried across it; large ones require Crewel Stitch. Use FRENCH KNOTS or BULLION



**KNOTS** for the centres of flowers, as they add to their beauty. When the centre of a flower is as large as that seen in a sunflower, either work the whole with French Knots, or lay down a piece of velvet of the right shade and work sparingly over it French Knots or lines of Crewel Stitch. A Marguerite daisy is sometimes so treated, but after that size French Knots alone are worked, and no velvet foundation added.

Always work stems in Crewel Stitch and in upright lines; Figs. 174, 175 illustrate two ways of making stems that should be avoided, but which are constantly seen in badly worked embroidery. The rounded appearance given to them by the direction of the stitches serves to raise them from their backgrounds, and gives, instead of the decorative flat design that is desired, one in relief. Stems should be simply worked up and down in Crewel Stitch in the manner shown in Fig. 172.

**Crewel Work.**—This is work that claims to be raised from the level of ordinary fancy to an art work. The name is but a modern one for embroidery with worsteds or "Krewels" upon plain materials. Ancient Crewel Work was indifferently classed with embroideries of silk and gold or work upon canvas, as "wrought needlework" in old chronicles, therefore it is difficult to separate one particular kind by hard and fast lines of demarcation from other embroideries. The proper definition of Crewel Work is embroidery upon linen, twilled cotton or stuffs, the foundation material being in most cases left as an unworked background, or, when covered, only partially concealed with open Diaper or Diagonal Fillings. The employment of crewels in needlework was the first form of embroidery known, and worsteds mingled with thin plates of gold, or the latter pulled into fine wire, ornamented all the fine needlework of the earlier times before silk was used. The art came from the East, thence spread into Egypt, acquired there by the Hebrews, Greeks, and Romans, and taken by the latter wherever they carried their conquests, and though by their time embroidery with silk had become prevalent and superseded the plainer worsteds, still working with crewels in various forms never entirely died out until the present century, when the introduction of the new Berlin wools, in 1835, with their softer texture and more varied dyes, supplanted it for a time; but in 1875 it was reinstated by artists who found it was the best vehicle for the expression, through embroidery, of design and colour. Amongst the earliest examples of this needlework are the curtains of the Tabernacle, the coloured sails of the Egyptian galleys, and the embroidered robes of Aaron and his priests. These were worked with gold and worsted, and though the stitch used on them is believed to have been Cross stitch, yet from the foundation material being fine linen, and the workmen forming their own designs, they undoubtedly rank among art as Crewel Work. In latter times the Bayeux tapestry and the productions of Amy Robsart and Mary Stuart are witnesses to the industry of the sixteenth and seventeenth centuries, while most of the hand made tapestry of that time consisted simply of crewel stitches entirely covering coarse linen backgrounds. In the eighteenth century large quantities of Crewel Work were done, much of which is still extant, and gives evidence of the individual energy

and taste of that period. The great merit of the work and the reason of its revival lies in the capability it has of expressing the thought of the worker, and its power of breaking through the trammels of that mechanical copying and counting that lowers most embroidery to mere fancy work. Lifted by this power into a higher grade, it can, and will, rank with laces and ancient gold and silver embroideries that are in themselves works of art, and which were done in times when the best part of a life was spent in the effort to give to the world one new type of beauty. Crewel Work has also the inestimable advantage of being adapted to homely decoration, the cheapness of its material, the ease with which it is cleaned, and its strength to resist rough usage, justly making it the chosen vehicle in the decoration of all common home objects of beauty. Partaking, as Crewel Work does, of the general nature of ancient embroideries, it will be sufficient under this heading to point out its characteristics and manner of working. In its good work is known by the design and colouring being treated as a decorative, and not as a realistic, copy of nature. It is well ascertained that the materials capable of producing embroideries are not of a kind that can imitate nature in her glories of form and colour, and that any copy will be a failure; therefore all work claiming to be good must be conventionally treated, the design being represented flat upon a flat background, and no attempt made, by means of shadows and minute shadings, to raise and round it from its surface as in painting, and in correct Crewel Work this rule is followed. Many unthinking persons object to this, proud of the idea of only copying from nature; but let the effect be tried of flowers worked as they see them, and the same treated decoratively, and a short experience will soon convince them that one group can be looked upon for ever with rest and repose, while the other offends by the badness of its copy and the harshness of its colouring.

Crewel Work is a difficult embroidery, because it depends for its success not upon the exact putting in of stitches, and their regularity, or upon the time and labour bestowed upon reproducing a pattern, but upon the absolute necessity there is for the mind of the worker being something more than a copying machine, possessing the power of grasping and working out an idea of its own, and of being able to distinguish between a good or bad design or system of colouring. The technical difficulties of the work are so few and so simple that when described they seem to be trifles, for after the broad rules of what to do and avoid are stated, a written instruction is of little help, as it cannot give the subtleties of form and colour upon which the work depends for its perfection, nor can it convey to an inartistic mind the power of right selection between conflicting colouring. What can be learnt from instruction is the manner of forming the various stitches used in the work, while practice will give a free use of the needle, and the power of setting the stitches so that each is put in with regard to its place in the whole design, and is neither worked too close to its neighbour nor too far from it, but by its direction expresses the contour of a line or the form of a leaf. Just as in painting no master can inspire his pupil with his own gift of colouring unless the power of seeing



and delineating is already possessed and only requires to be brought out and strengthened by instruction, so in Crewel Work the learner must have an innate taste for what is true in form and colour to profit by the rules that are exemplified in the best examples of needlework.

One of the great advantages of this work over other descriptions of embroidery is its usefulness for everyday needs, as, from the nature of its materials, it can be adapted to almost all kinds of household decoration, and is not out of keeping with either homely or handsome furniture, provided the stuffs it is worked upon are selected with regard to the ornaments and purposes of the room. The selection of such suitable materials must be particularly borne in mind when the work is employed to decorate such permanent articles as wall hangings, friezes, portières, and window curtains. In a handsomely furnished sitting room for winter use these should be either of plush, Utrecht velvet, velveteen, waste silk, velvet cloth, diagonal cloth, or serge, according to the richness or simplicity of the accompanying furniture, and the ground colour in all cases should be dark and rich, with the embroidery upon it in lighter shades of the same, or in a light shade of a colour that harmonises with the background. Plush is the handsomest of all these materials, as it dyes in such beautiful tones of colour; its disadvantages lie in its expense, and that the pattern traced upon it is not permanent, and, unless worked over, at once wears off; it also requires a lining, and is therefore more used to work upon as a bordering to curtains of velvet cloth or diagonal cloth than as whole curtains, but if the above defects are not objected to, there is no doubt about the softness and beauty of a portière or chimney curtain worked in plush. Utrecht velvet is harder to work through than plush, and is more used for curtain dados than for a whole curtain or curtain borders. Velveteen of the best quality works well, but is more suitable for screens and chimney curtains than large hangings; it looks best when embroidered with coarse filosselles. Velvet cloth is a soft, handsome material, warm looking, and falling in easy folds; it is a good texture to work upon, and takes the tracing lines perfectly. Diagonal cloths and serges are both soft materials, easy to work upon, and artistic in colouring, their only defects being that they do not take the tracing lines well, and require to be worked at once or the pattern lines run with fine white cotton as soon as marked out.

Summer curtains, &c., for sitting rooms, are either made of waste silks, silk sheeting, China silk, Kirriemeer Twill, real Russian Crash, and the superior makes of Bolton Sheeting. The cheap sheetings and crash are not recommended for large surfaces of embroidery; they are too harsh in texture and too coarse altogether to be used when so much time and labour is expended over their decoration. Waste silks and China silks are either worked with filosselles or crewels, but the crashes and twills being washing materials should only be worked with crewels.

In such articles as chair tidies, bed valances, toilet covers, aprons, &c., cleanliness has to be the first object, and for these the washing materials known as Flax, Smock Linen, Oatcake and Oatmeal Linens, Kirriemeer Twill, Crash, and

Bolton Sheetings are used, while the work upon them is limited to one or two shades of colour.

The embroidery upon all large objects should be worked upon the material, and not applied to it, it being always better, in an art point of view, to distribute the work in such cases over the whole surface than to confine it to certain limited spaces, such as a line of bordering or a strip placed across the background. The material is cumbersome to hold, but the heaviness is much mitigated when curtains, &c., are made with dados of a different colour, but of the same material, the embroidery being done before the two are sewn together. Embroidered hangings of any kind are never made either long or full; and wall panels and friezes are laid flat against the wall. Portières and curtains are allowed sufficient stuff in them to admit of a little fulness when drawn across, and they should not do more than just touch the floor to exclude draughts. All large pieces of needlework require patterns that convey the feeling of breadth without the work being too fine to be appreciated upon such objects. The best designs for these articles are either large flowers in outline, with long upright stems and leaves starting from the bottom of the hanging, and branching stiffly over the surface of the material, or decorative or geometrical designs, such as are familiar in Italian wall paintings or outline figure subjects. The colours chosen for the embroidery when upon dark handsome backgrounds are lighter in shade than the backgrounds, and of little variety; but when the embroidery is upon light backgrounds, greater variety of tint and contrasts of colour are allowable in the decoration.

The patterns known as Outlines will be found sufficient for most decorative work, but where the designs are to be filled in, select flowers that are large and bold in outline and that are single, and discard small and double ones. Employ but few shades of colour to work together, and do not include more than two primary colours in one piece, filling in the rest of the design with those that harmonise with the primaries, and with half tints of the two chief colours. Avoid those that contrast with each other, and choose harmonies,—it is one of the chief faults of Berlin work that violent contrasts composed of the bright primary colours are introduced together—be careful that the same fault does not creep into crewels. Avoid all aniline dyes, firstly, because they never blend with other colours, and always make the object they are attached to harsh and garish, and, secondly, because they fade sooner than the other hues, and, instead of fading with the quiet tones of softer dyes, look utterly dead and worn out.

The question of the colour of backgrounds to work upon is most important. Avoid pure white or black, as both are crude; white cream or lemon white are good, but not white of a blue tinge. Most colours will look well upon a cream white background, but the brightest shade of any colour should not be worked upon white. Reds and crimsons of a yellow tinge will harmonise together better than blue shades of red; yellow and sage greens agree with other colours better than vivid blue greens; yellow blues better than sky blues; citrons and lemon yellows better than orange coloured yellows. In working upon coloured backgrounds the same attention to harmonious



colouring must be exercised. It will be generally correct that the background colour should be repeated for the work if lighter and deeper tones of the colour are selected for the chief parts of the needlework than for the background, with a few needlefuls of the exact tint of the background used in the embroidery. Thus, upon a blue green ground a pale pure blue shade of crewels is worked; yellow green backgrounds allow of yellow crewels, and brown, gold colours; while maroon backgrounds will allow of scarlet crewels. The great thing to remember is that the eye to be pleased must be contented by harmonious colouring; therefore the tints selected, although they can be bright, must never be vivid, and must assimilate with their surroundings, and not oppose them.

The materials, as already said, upon which crewels are worked are plush, velvet, satin, silk cloth, serge, unbleached linens, cheese cloths, crash, oatmeal cloths, and the numerous varieties of these; in fact, there is hardly any limit to the stuffs that are capable of being so ornamented. Upon the crewels used much of the durability of the work depends. Those known as "Appelton's," and used at the School of Art, are smooth and fine, without much twist, and work in without roughness; they are dyed in fast colours, and of correct shades. Unfortunately these crewels are not generally used, their place being taken by those that are fluffy in texture, harsh to the feel, tightly twisted, and dyed in brilliant aniline shades, and it is owing to the use of these and printed designs that the Crewel Work generally seen does not come up to the true standard of art needlework, the patterns being defective in drawing, and the colouring too bright. There are three kinds of crewels made—the coarse, used for large pieces of embroidery; the medium, the one generally required; and the very fine, used for the faces and hair of figures and for fine outlines upon d'oyleys and other small work. This fine crewel is giving place to undressed silks, but it is still used. Silk embroidery in Crewel Stitch is so similar to other flat silk embroideries that it is described under that heading.

None of the stitches used in Crewel Work are exclusively crewel work stitches; they are all used in embroidery or church needlework. They comprise CREWEL STITCH, which is really STEM STITCH; FEATHER STITCH, the *Opus Plumarium* of the ancients; SATIN or LONG STITCH, CHAIN STITCH, BULLION and FRENCH KNOT, besides fancy embroidery stitches used to ornament parts of the work, where the foundation is left exposed, and for borders, which, being only accessories, are not counted as belonging to Crewel Work proper. Stem Stitch is the chief crewel stitch, although the others are all used, and Satin Stitch employed when the design is executed with silks. The manner of working these stitches is given under their own headings. Crewel stitch is used for leaves and stems; Feather and Satin mainly for the petals of flowers; French and Bullion knots for centres to flowers and to imitate shrubs and trees in landscape designs. Flowers worked in silk are done in Satin stitch. Chain stitch in silk is used equally with Satin stitch to fill in the faces, &c., of figure designs, while draperies are executed with crewels in Crewel stitch. Faces are worked like those already described in Church embroideries, the lines of stitches being made to

follow the contour of the features, and an appearance of shade thus imparted to a flat surface. Ancient Crewel Work was either done in this manner, or in the style of the celebrated *Opus Anglicanum*. Chain Stitch was more used in outline embroideries in olden days than it is now, the introduction of it into machine work having led to its being discarded by hand workers. During the last century nearly all Crewel Work was done upon light linen or cotton surfaces, and was used for much larger kinds of ornament than the shortness of time enables ladies of the present day to accomplish. The hangings for four-post bedsteads, with heavy curtains, valances, and other appendages, are some of the most frequent specimens of old work met with, also portières, room hangings, and bed quilts. These large embroideries are not spread over all the foundation material, much being left plain; and their designs are necessarily bolder than are those in use now. Vine trees with large stems, with each leaf separately formed, birds, animals, rocks, water, flowers and fruit, are the finest specimens. These large patterns are worked in double or coarse crewels, with rather long stitches, and the colours used are of little variety and of subdued tint. The main parts are filled with close Crewel Stitch, but a great variety of fancy stitches, such as HERRINGBONE, FEATHER, and POINT LANCÉ, are allowed in the minor details. Birds are always worked in Feather Stitch, so arranged that a few individual feathers are completely defined. Leaves have one side in Crewel Stitch, the other filled with French knots or with open fancy stitches. Bushes and other groundwork are entirely of Bullion knots.

Crewel Work consists, besides, of working a filled-in pattern upon an unornamented background, while there is another variety which is made by filling in the background with a fancy stitch, and only outlining the real design and its principal parts. The effect of this depends upon the stitch which fills in the ground, it being so chosen as to give an appearance of relief to the outlined pattern.

The simplest background is the plain darned lines, formed with silk or worsted, darned in and out as in ordinary darning in perpendicular lines about the sixteenth of an inch apart over the whole background, missing, of course, any part of the design. Again, these darned lines are taken diagonally or horizontally, or are made so as to form diamonds.

Another background stitch is given in Fig. 176, and

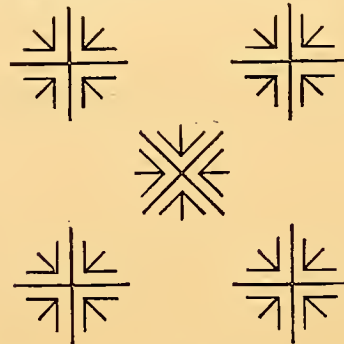


FIG. 176. CREWEL WORK—BACKGROUND

is worked thus: Fig. 176—Trace the background design



upon the material, being careful not to mark it out upon any part of the pattern; take fine crewels or raw silk of one colour and darn the long lines of the crosses, but work the

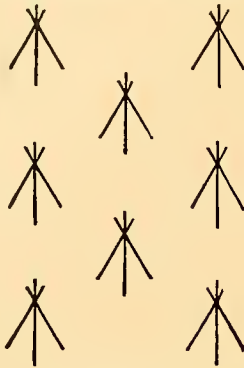


FIG. 177. CREWEL WORK—BACKGROUND.

small lines in SATIN STITCH. In Fig. 177, darn the long lines forming the broad arrow part of design, and work the short lines in SATIN STITCH. In Fig. 178—Trace the

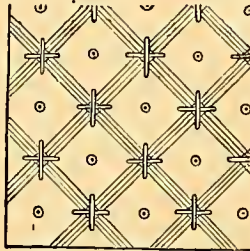


FIG. 178. CREWEL WORK—BACKGROUND.

long diagonal lines that form diamonds where they intersect, and darn them down with three rows of fine crewels or raw silk. Then cross the lines where they meet with a CROSS STITCH worked in a different coloured crewel or silk to that used in the darned lines, and work a BULLION or FRENCH KNOT in the centre of the diamond.

Background stitches are very numerous, but the most effective are decidedly those which contain continuous lines, such as the following: A straight darned line, to be followed by a laid line caught down with a fastening thread concealed with a FRENCH KNOT; Vandyke lines laid and fastened with knots; two perpendicular straight lines caught across at intervals with three short horizontal



FIG. 179. CREWEL WORK—CURTAIN BORDER.

ones; lines intersecting each other and forming stars; lines like waves and BASKET COUCHINGS, &c. Filled-in backgrounds with outlined designs all require foundations of coarse linen, silk, or cloth, the coarse linen being the most used, as the threads in that assist in forming the darned lines at right distances from each other. An ornamental border should finish these various stitches. The example shown in Fig. 179 is worked as follows:

Draw threads out of the material as a guide for the two horizontal lines, and work one line over with three rows of CREWEL STITCH and the other with one row; then make half circles at equal distances apart with lines of SATIN STITCH arranged so as to form that device, and fill in the spaces between them by lines of SATIN STITCH arranged like the mark known as the broad arrow.

Fig. 180 is a finished style of Crewel Work. It is intended for a curtain border, and is a design of lilies and their buds worked upon claret coloured plush. Work the lilies in cream white silk, shading to grey and yellow, with stamens and pistils of deep orange, buds with grey and white crewels, leaves and stems with olive green crewels of four shades.

The illustration (Fig. 181) of sweet peas is intended as a working design in Crewel stitch for a beginner, and is therefore given the right size. To work: Trace the outline upon fine linen or oatmeal cloth with tracing cloth and carbonised paper, and then commence by working all the stems of the design. The colours used for the flowers are either a yellow pink and cream white or shades of red

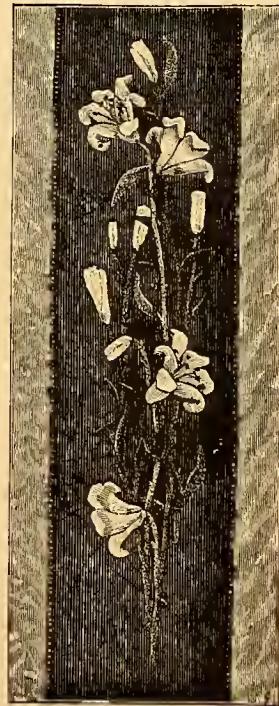


FIG. 180. CREWEL WORK—CURTAIN BORDER.

purple and soft blue; for the leaves and stems, three shades of yellow green; for the seed pods, one of the greens and a russet yellow. Work in CREWEL STITCH in the directions depicted in the illustration, and be careful to follow the lines indicated, as much of the effect of the pattern depends upon so doing. For one blossom and the buds use the pink and white crewels, the upright petals are pink, the drooping white; work the other flowers red purple for upright petals, soft blue for the drooping. Make the stems in the darkest green, the leaves in the two



other shades, and mix green with the russet yellow of the seed pod. Work loosely, and do not draw up the material more than can be helped; a little does not matter, as it will come straight when the work is damped and ironed. Make each stitch with regard to its proper place in the formation of the design, and hold the work over the fingers rather tightly, so that the stitches are looser than the ground. Work with a needle with a large eye, and use short pieces

any parts drawn up by the stitches. Crewel Work upon satin, silk, velvet, or plush is smoothed out as follows: Make ready a basin of cold clean water, a soft linen rag, and a hot iron. Have the iron firmly held so that its flat part is uppermost, then take the linen rag, dip it in the water, and lay it smoothly over the flat surface of the iron. While the steam is rising, quickly draw the embroidery, right side uppermost, over the iron, and, as



FIG. 181. CREWEL WORK—SWEET PEAS—WORKING DETAIL.

of crewel, as the wool becomes thin if frayed by the eye of the needle, or pulled frequently through the material.

When a crewel work pattern is finished, slightly damp it at the back, and pin it, fully stretched out, upon a flat board, or iron it on the wrong side with a warm, but not hot, iron. All Crewel Work upon washing materials that is not worked in a frame requires this damping and straightening to restore the fresh look to the material lost in the process of embroidery, and also for flattening out

soon as the steam ceases, take the work away, wet the rag again, and draw the work again over the iron; use both hands to hold the work, and be careful that no lines or wrinkles are made.

Crewels upon satin or silk backgrounds are finished with a wide hem of the material, or with a ball fringe made of the same colours that are used in the embroidery; crewels worked upon linen textures have the threads, one way of the material, drawn out to a depth of from



two to three inches, and where the drawn threads finish a line, wide apart, of buttonhole stitches made with crewels. The threads are also drawn out above this line, so as to form open squares and other fancy patterns. These are described in **DRAWN WORK** (which *see*).

**Washing Crewel Work.**—Crewel work done upon cotton and linen materials, and in constant use, requires to be occasionally washed or sent to a cleaner's. The process is one that requires care, as if the work is sent in the ordinary way to the laundress, or done hastily at home, the colours will run and the work be spoilt; while if extra care is given the embroidery can be washed over and over again without losing its colour. The great matters to avoid are hard boiling water, rubbing with soap, exposure to the sun while wet, and a hot iron. To wash: Buy a pennyworth of bran, sew it up in a muslin bag, and put it into a saucepan with a gallon of soft rain water; boil, and pour out into an earthenware pan; take the bran out, and leave until the water is tepid. Put the Crewel Work in and rub with the hands, using as little friction as is consistent with cleaning the background, and rubbing the Crewel Work itself very little. Rinse out twice in clean cold rain water, and expel the water, not with hard wringing and twisting, but by passing the hands down the material; then roll the work up in a towel so that it does not touch itself, and leave in a warm room until nearly dry. When ready, pin it out upon a board, or iron it on the wrong side with a warm (not hot) iron. The pinning out is the safest plan, as the heat of the iron will sometimes cause the colours to run. Should they do so, rinse out in clean rain water several times. The bran is only required at the first washing to set the colours of the crewels; warm rain water is sufficient afterwards. If the article is very dirty, a little toilet soap is required. It should be a soap that contains the smallest quantity of soda, and should be used with great caution.

**Cricketings.**—A superior quality of flannel, twilled, and resembling cloth. It is of the same colour as the Yorkshire flannels, and is employed for cricketing and boating costumes. The widths run from 32 to 36 inches. *See* **FLANNEL**.

**Crimp.**—To make very fine plaitings with a knife, or machine designed for the purpose, called a crimping machine, in the borders of a cap, or frill, or in ruffles. The machine for that purpose consists of two fluted rollers.

**Crimped Plaitings.**—*See* **PLAITINGS**.

**Crinoline.**—A plainly woven textile, composed of hair-cloth, and employed for expanding certain portions of women's dress, as well as for other purposes. It is made in two widths, one of 18 inches, and the other of 22.

**Crinoline Steels.**—Flat narrow bands of steel covered with a web woven upon them. They are manufactured in widths ranging between Nos. 1 and 16, and are made up in lengths of 36 yards, and sold by the gross.

**Crochet.**—The word *crochet* is derived from the French *croches*, or *croc*, and old Danish *krooke*, a hook. This art was known upon the Continent in the sixteenth century, but was then chiefly practised in nunneries, and was in-

differently classed as Nuns' work with lace and embroidery. It was brought into Ireland at an early date, and there, under the name of Irish Point, attained to great perfection, the patterns from which it was worked being evidently taken from those of needle lace. It was known in England and Scotland, but never attracted much attention until about 1838, when it became fashionable, and numerous patterns were printed and cottons manufactured. Since that date it has taken a prominent position among fancy works, which it is likely to sustain. Simple crochet is well adapted to the wants of everyday life, as it requires little skill in execution, will resist wear and tear, and costs a comparative trifle for materials. The finer kinds, known as Irish Point, Raised Rose crochet, and Honiton crochet, though costing little for material, require greater skill and patience, and are chiefly made for trade purposes by the peasantry of England and Ireland.

Crochet can be done with almost any thread materials. Thus, all kinds of fleecy and Berlin wool, worsteds, netting silks, and cottons can be used; also gold and silver cords, chenilles, and ornamental fine braids. According to the requirements of the article so is the material selected. Warm heavy *couvrepieds* require double Berlin wool or thick worsted; light shawls, Shetland and Pyrenean wool; comforters, &c., fleecy or single Berlin; antimacassars, purses, and other fine work, netting silks; washing trimmings, &c., Arden's crochet cotton or Faudall and Phillips,' or Brooks' Goat's head.

The chief stitches in crochet are **CHAIN**, **SLIP**, **SINGLE**, **DOUBLE**, **TREBLE**, **CROSS TREBLE**, **HOLLOW** and **OPEN SPOTS**, and **PICOT**, with fancy stitches founded upon these plain ones, and made by passing the thread round the hook several times, crossing it, and manipulating it in various ways. The method of working these various stitches will be found under their respective names.

The foundation of all crochet work is the **CHAIN**, or **TAMBOUR** stitch, and the various combinations that form crochet are simply caused by either taking cotton over the hook before making the loop of the Chain stitch, or inserting the hook into the foundation by drawing the made loop of the Chain stitch through two or more chains, or leaving it on the hook unworked, or by missing a certain number of chains; therefore, there is nothing in the work that cannot easily be understood from written instructions.

The work, being a series of small stitches worked over and over again, requires the names of the stitches to be abbreviated, and certain marks made to show where the lines and stitches can be repeated, or the explanations of the patterns would be both long and tedious. The principal mark used in crochet is the asterisk (\*), two of which are placed in the explanation of the pattern at particular parts; this means that the stitches placed between the two are to be repeated from where they end at the second asterisk, by commencing them again from the first asterisk and working them to the second as many times as are directed. The following is an example—work 5 treble, 3 chain, \* miss 3 on foundation, work 3 double, and repeat \* three times, would, if not abbreviated, be written thus: work 5 treble, 3 chain, miss 3 on foundation, work 3 double



miss 3 on foundation, work three double, miss three on foundation, work 3 double, miss 3 on foundation, work 3 double. Occasionally letters are used, as, for instance, when a row is worked to a certain stitch and is then repeated backwards. The letter B is then put at the commencement of the row, and A where the stitches are to commence being worked backwards. Repetitions will sometimes occur within each other, and when this is so, the piece of work to be repeated within the other part is marked off between two asterisks, and the second repetition placed within plain crosses.

Before commencing, be careful to select a hook suitable in size to the cotton or wool, and one that is firmly made and smooth. Hooks that have been used are much preferable to new ones, and only those fitted to their handles should be employed. Wool crochet is done with bone hooks, and cotton and silk crochet with steel hooks. Make a certain number of CHAIN stitches for the foundation, holding the work in the left hand between finger and thumb, with the thread over the first and second fingers of that hand. Take the hook up between thumb and first finger of the right hand, throw the thread round it with a jerk of the wrist of the left hand, and commence to make the stitch required. Good crochet is known by the work being loose and yet firm, while every stitch corresponds in size, and takes its proper space in the pattern. From one end of the foundation chain to another is called a row, and the work is done backwards and forwards, so as to form no right side, unless it is especially intimated that the crochet must all commence from one end. For shawls and other large pieces of square work commence in the centre, work all round, and increase at the corners; this is done in order that they should have a right and a wrong side; but work ordinary crochet in lines backwards and forwards.

To add fresh cotton during the progress of the work, make a knot, and work in one end of the two on one side of the knot, and the other on the other, so that there is no thick part in one place. When different colours are used on the same line of crochet, work in the threads not in use along the line, as in joining cottons, the old colour commencing a stitch, and the new finishing it.

Leaves, stars, and points are often required to be joined to the main work in Honiton and other fancy crochet patterns. They are managed thus: Slip the hook with the loop last made on it through the extreme point of the piece of work to be joined to the one in progress, and make the next stitch without considering this extra loop. Passing from one point to another in Rose and Honiton crochet is often advisable, without breaking the thread or leaving off the work; therefore, when one part of the pattern is complete, make a chain corresponding to the stitch that commences the next point, draw this up by putting the needle into the first chain, and it will form the first stitch of the new pattern. Make a chain at the back of the work with SLIP STITCH to where the second point commences, should it not be opposite the point of the finished piece.

Contract edges in crochet work by working two stitches as one, thus: Put the cotton round the hook, insert it into

the foundation work, and draw it through one loop; put the cotton round again and the hook through the next foundation stitch, draw through, and work up all the loops on the hook; continue until the part is sufficiently contracted.

Increase crochet by working two stitches into one hole, or by working two or four stitches on the regular foundation line, with Chain stitches between them.

When working from the centre of a piece of crochet and forming a number of close rounds, it is often difficult to trace where the last round ends and the next begins, and the errors caused by this uncertainty will throw the work out. To prevent this, tie a needleful of a bright and different coloured thread in the last stitch of second row made, and draw it through every row into the stitch above it while working, until it arrives as a perfect line at the end of the work.

When using beads in crochet work thread them before the work is commenced and run them singly down at each stitch. The bead will fall on the reverse side of the work, so that when crochet with beads is being done, take the reverse side as the right side.

As examples of crochet work we give details of a few good patterns:—

*Baby's Boot.*—Worked in single Berlin wool of two shades, either blue and white or pink and white. Make foundation chain (*see* CHAIN STITCH) of coloured wool of 36 stitches, and work backwards and forwards in RIBBED STITCH for ten rows, increasing a stitch every row at one end, and keeping the other edge straight. Cast off 20 stitches, commencing from the straight end, and work backwards and forwards with the 16 stitches left for seven rows; at the end of the last row make a chain of 20 stitches and work all stitches for ten rows, decreasing at the same end that was increased before, and keeping the other straight, and cast off. This forms the foot of the boot. Take white wool and tie it in the centre where the rows are short, and pick up nine stitches which rib backwards and forwards for four rows, increasing once on each side; then carry the white wool along the coloured to the back and round again, and rib backwards and forwards until a sufficient length is made to form the leg of the boot, decreasing twice on each side for the instep. Make a heading of an Open Chain, 1 Single and 3 Chain into every other stitch, fasten off, and sew up the coloured or foot part of the boot.

*Ball Pattern.*—Work with double Berlin wool and a good sized bone crochet hook. Make a chain (*see* CHAIN STITCH) the length required, wool over the hook, and insert the hook in the fifth Chain from the hook, draw the wool through and raise a loop, wool over the hook, and raise another loop in the same stitch, wool over the hook and raise another loop, wool over the hook and draw it through all the loops which thus form a kind of ball, as shown in the illustration, Fig. 182, in which the hook is about to be drawn through the loops, then draw the wool through the two stitches on the hook; \* 1 Chain, wool over the hook, miss one Chain, and raise another ball in the next stitch. Repeat from \* to the end of the row; fasten off at the end. Second row—beginning again at the right hand side, wool over



the hook, and raise a ball as described above under the Chain at the commencement of the preceding row, 1 Chain, then a ball into the space formed by the 1 Chain of last row. Continue working in the same way all along, to keep the work straight. This row will end with 1 TREBLE after the Chain stitch, the Treble to be worked over the ball of last row, fasten off. Third row—commence with a SINGLE CROCHET over the ball at the beginning of the last row, then 4 Chain, and make a ball

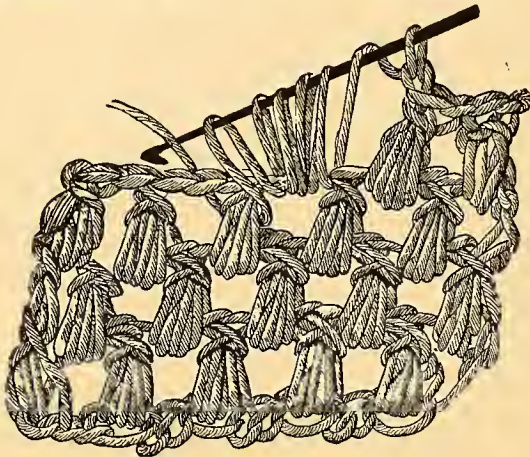


FIG. 182. CROCHET—BALL PATTERN.

under the first space in the preceding row, \* 1 Chain, 1 ball in the next space, repeat from \*. Repeat the second and third rows alternately, taking care to keep the same number of balls in every row.

*Border.*—Useful for trimming shawls and hoods, and looks well when worked in wool if formed with two shades of one colour. First row—make a foundation Chain (see CHAIN STITCH) the length required for trimming, and



FIG. 183. CROCHET BORDER.

on that work one long TREBLE CROCHET and one Chain into every alternate stitch. Second row—take up the second colour and work 1 long Treble and 1 Chain into every Chain of preceding row; five of these rows make width of border, three of one shade and two of the other,

To form the ornamental edging hold the work side uppermost (see Fig. 183), join the wool into first loop, make a Chain, and work a long Treble into same place, \* 6 chain, 1 long treble, put into the first chain of the 6 and worked up to where 2 loops are left on the hook, then put the hook into the same space, and work another long Treble with all the stitches on the hook worked into it (see Fig. 183). Put the hook into the next space, repeat from \* to end of border; work the other side the same.

*Cable Pattern.*—To be worked in double Berlin wool in stripes of contrasting colours, four shades of each. Commence with the darkest wool with 16 CHAIN, in which work 15 DOUBLE CROCHET. Fasten off at the end of this, at every row, beginning again at the right hand side. Second row—Double Crochet. Third row—3 Double Crochet, \* wool over the hook and insert the hook in the fourth Double Crochet of the first row, bringing it out in the next stitch (the fifth stitch of the first row), draw the wool through very loosely, wool over the hook, and raise another loop in the same place, wool over the hook again and raise another loop, draw through all the loops together, then through the two stitches that are on the hook, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches. Repeat from \*. Fourth row—Double Crochet with the next lightest shade of wool. Fifth row—3 Double Crochet, \* wool over the hook and insert the hook under the bunch of raised loops that were formed in the third row, raise 3 loops in the same manner as there directed, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches; repeat from \*. Sixth row—Double Crochet with the next lightest shade of wool. Seventh row—the same as the fifth row. Eighth row—Double Crochet with the lightest shade of wool. Ninth row—3 Double Crochet \*, wool over the hook and insert the hook under the bunch of raised loops that were formed in the seventh row, raise 3 loops and draw through all the loops together, wool over the hook, raise another bunch of 3 loops in the same place, draw the wool through them, and then through the 3 stitches that are on the hook, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches; repeat from \*. Tenth row—with the same shade of wool, 3 Double Crochet \* wool over the hook, and insert the hook so as to take up the first bunch of loops formed in the last row, and also the thread of wool that lies across between the two bunches, raise 3 loops and draw through all the loops together, wool over the hook and insert the hook under the second bunch of loops formed in the last row, raise 3 loops here, and draw the wool through all the loops together, and then draw through the 3 stitches that are on the needle, miss 1 Double Crochet of last row, and work 3 Double Crochet in the three next consecutive stitches; repeat from \*. Eleventh row—plain Double Crochet, the same shade as the sixth row. Twelfth row—the same as the fifth row, only inserting the hook under the double bunch of the cable. Thirteenth row—plain Double Crochet with the next darkest shade of wool. Fourteenth row—the same as the fifth row. Fifteenth row—plain Double Crochet with



the darkest shade of wool. Sixteenth row—the same as the fourteenth row. Seventeenth row—the same as the fifteenth row. Repeat from the third row for the length required.

*Couvrepiéd* (1).—This design, which is worked in TRICOT ECOSSAIS and in TRICOT, the centre strip in Tricot, and the sides in Ecossais, is shown in Fig. 184. Wool required, 8 ply Berlin, with No. 7 Tricot hook. Colours according to taste. Work the centre of the strip in the lightest colour, the Vandykes next to it in a middle shade, the outside in the darkest, and the little crosses and stars in filoselle after the crochet is finished. The couvrepied looks well made in three shades of crimson wool with

this style, the only alteration being in making a Vandyke with the light wool by increasing it a stitch at a time for five rows, and decreasing it in the same way for four rows. Work the green filoselle in CROSS STITCH over the junction of the colours, and form the stars with 8 CHAIN STITCHES for each loop, catch them together in the centre with a wool needle, and also at each of the eight points. The outside strips are in TRICOT ECOSSAIS, and require a foundation of 11 stitches. The centre and outside strips are joined together with rows of SLIP crochet; five rows on each side are worked up the selvages, in alternate rows of black and sea green wool.

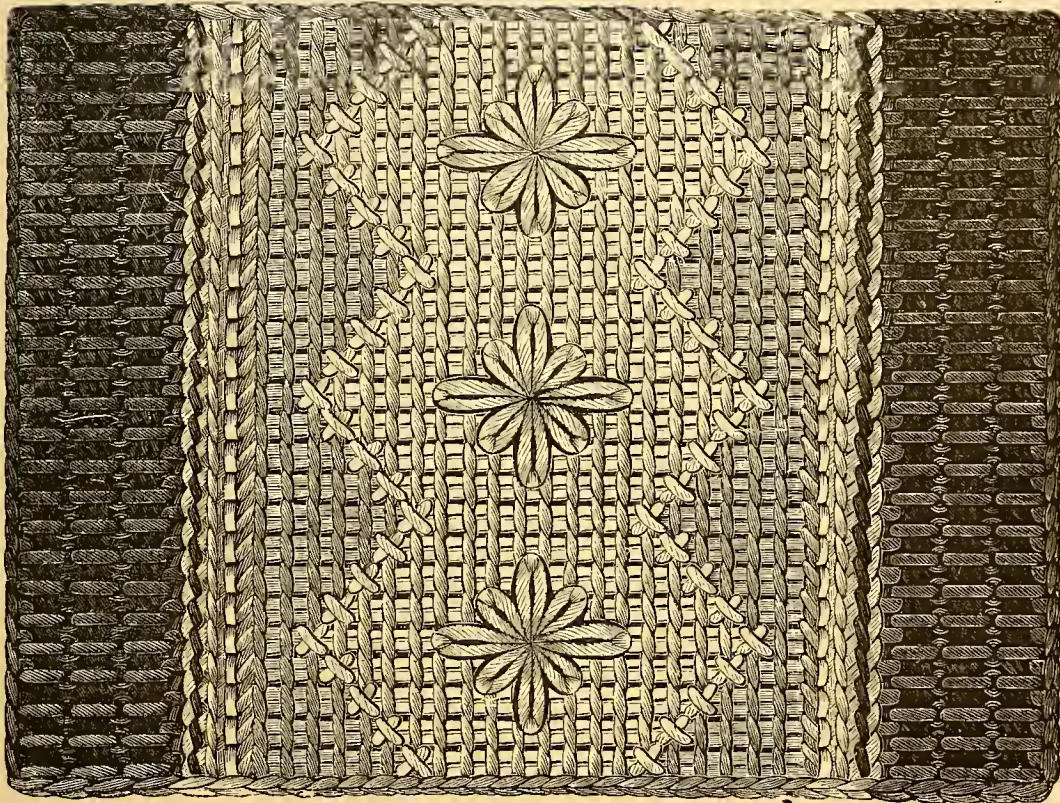


FIG. 184. CROCHET COUVREPIED.

green filoselle for the crosses and stars. To work: Make a foundation CHAIN of 22 stitches with medium shade. First row—miss the first stitch and work 7 stitches in Tricot, then tie the lightest shade on and leave the medium at the back of the work, and raise 8 stitches, put on another ball of medium wool, leave the lightest at the back, and work the remaining stitches. Work back with medium shade of wool first through the first stitch, and then through 10 loops, which will leave 2 loops of its colour unworked; take up the light colour, pass it through them and through 16 loops, then drop it, pick up the medium colour that was left at the back at the commencement, and finish with it. Work the whole strip in

*Couvrepiéd* (2).—The couvrepied shown in Fig. 185 is worked in wide and narrow strips of CROSS TRICOT, and consists of eight broad and nine narrow strips, which are joined by being crocheted together with SLIP STITCH, the outer corresponding stitches in each strip being thus drawn together. The wool used is of three shades—crimson, green, and grey, and is either Berlin Tricot or 4 thread fleecy; hook No. 13. For the broad stripes make a chain of 12 stitches in grey wool, and work a row of common TRICOT and a row of Cross Tricot (see Fig. 185). Third row—work with the crimson wool in Cross Tricot reverse the crossed stitches by working and crossing the loops that are separated, and not those close together. In



this row pass over the first perpendicular stitch, or the crosses will not fall right. Fourth row as second, continue working second and third row to the end of eight rows,

chain of 4 stitches, the two outside being left unworked at commencement of rows; in this strip there will be only one Cross Tricot, which always cross in the same way, as

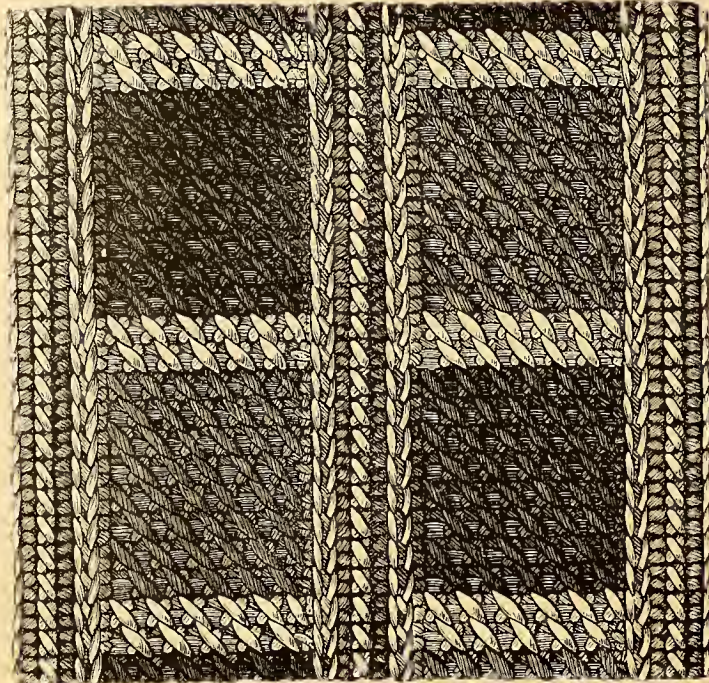


FIG. 185. CROCHET PATTERN FOR COUVREPIED.

counting from the commencement of the crimson; then work two rows in grey wool, then eight in green, then two in grey, and then return to the eight crimson rows, and so on until the pattern and strip is complete. Always

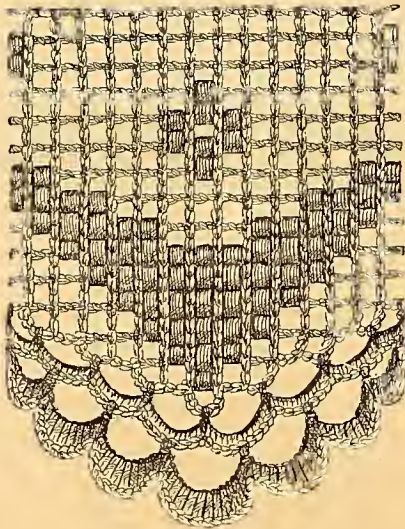


FIG. 186. CROCHET DARNING.

finish with the two grey lines, and be careful to keep twelve stitches on the hook, and neither to increase or decrease in working. The narrow strips are in grey wool: Make a

shown in the illustration. A knotted fringe of the three colours should complete the couvrepied.

*Darning.*—An imitation of Netting and Darning. The designs used are those printed for cross stitch Berlin work or for plain square crochet. The foundation is of square Crochet formed with two CHAIN and a DOUBLE. Work the double of the second row over the double of the first row, and so on throughout the work. The edge is formed thus: First row—work 6 Chain, and loop into the middle stitch of the outer line or every second line on foundation. Second row—work 8 SLIP STITCHES over the 6 Chains of the last row. Third row—work 8 Chain and a Double into the middle of the loops of the last row. Fourth row—2 Double, 8 Treble, 2 Double, into every 8 Chain of last row. When the foundation and edging are complete, form the pattern on the work by darning soft knitting cotton in and out the squares so as to make a design. Fig. 186 illustrates Crochet Darning when used as a furniture lace.

*Edging (1).*—This pattern is useful for trimmings to pinafores and underlinen. Work with a fine hook and Evans's crochet cotton No. 30. Commence with a 7 Chain, work 1 Treble into 4 Chain from the hook, 5 Chain and loop into the last stitch on the foundation row, turn the work, 2 Chain, 3 Treble, and 5 Double into the 5 Chain of the last row, 3 Chain and loop into the last stitch of the last row\*, turn the work, 1 Treble into the last stitch, 3 Chain looped into the last Double on preceding row, 5 Chain looped into the Treble of the preceding row next the Doubles, turn work, 2 Chain, 3 Treble, and 5 Double into the 5 Chain



loop, 3 Chain and loop into last stitch of preceding row. Repeat from \* until the edging is complete as to length, then turn the plain side uppermost, and work 1 Treble and 1 Chain into every other side stitch of the edging, so as to



FIG. 187. CROCHET EDGING.

create a straight foundation. Fig. 187 illustrates the edging when finished, and will assist workers in following the instructions.

*Edging (2).*—A useful pattern for trimmings. The work is commenced from the centre, the Foundation Chain forming the waved line. To work: Make a Foundation Chain a third longer than the required length. First row—miss first Chain, and work 18 Double Crochet along chain, then make 5 Chain, and, turning this back to the right, join it with a Single to the eleventh stitch of the 18 Double Crochet on this chain, work 4 single crochet, repeat the 18 Double Crochet to the end and fasten off. Second row—commence at the fourth stitch of the Double Crochet on last row, work 2 Double \*, then 3 Chain and 1 Treble in the centre of the 4 Single of last row, 2 Chain and 1 Treble in the same stitch as last Treble, 3 Chain and 2 Single in the centre of the 10 Double Crochet of last row, repeat from \* to the end. Third row—\*, work 5 Double Crochet into 5 consecutive stitches of last row, make 3 Chain, and form a PICOT or loop upon the fifth Double Crochet, and repeat from \* to end of row. Fourth row—\*, work 5 Chain, looping the fifth into the third to form a Picot, and then 3 Chain, miss 5 stitches of last row, counting the one with the loop upon it as the centre stitch, and fasten the chain to work with a Single, and repeat from \*. To form the edge: First row—turn the work so as to Crochet on the Foundation Chain made at the beginning of the pattern, and commence at the first of the 9 stitches, which form a half circle, and on it work 1 Chain and 1 Treble alternately 9 times, then 1 Chain, and missing 9 stitches between the half circles, repeat the Chain and Treble stitches. Second



FIG. 188. CROCHET EDGING.

row—commence on the third Treble stitch of the last row, \* make 5 Chain and loop back to third to form a Picot, then 2 Chain, then miss 1 Chain on the foundation row, and work 1 Treble on the next Treble stitch of last row, repeat from \* until 5 Treble stitches are made; then miss between the scallops and work 1 Treble on the third Treble of next scallop; repeat until the edging is completed. The effect of this edging is shown in Fig. 188.

*Fringe.*—Work a chain the length required, take up the first stitch, \* draw the cotton through to double the distance the width the fringe is to be, keep the cotton on the hook, and twist the cotton round (see Fig. 189); when

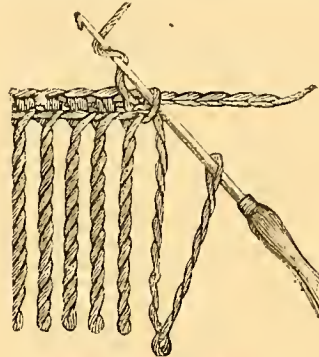


FIG. 189. CROCHET FRINGE.

twisted give a turn upwards in the middle of its length, take up the stitch on the hook again, and work a Double Crochet, working in the end of the cotton on the hook; repeat from \* to end of Foundation Chain.

*Hairpin Crochet.*—So called as the work is made between the prongs of an ordinary large hairpin, though

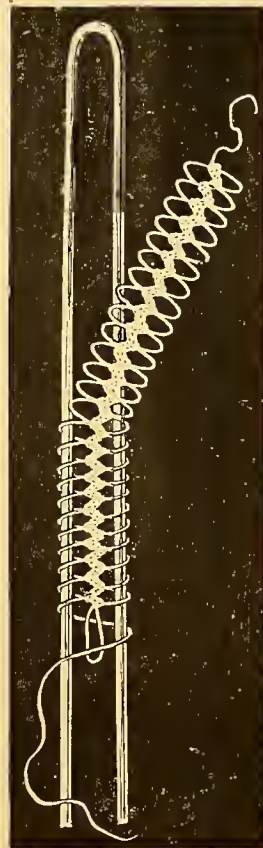


FIG. 190. HAIRPIN CROCHET.

bone imitations of the same are used. The crochet can be done with fine black purse silk, coloured silk, and Arden's crochet cotton No. 26. When worked with silks it



makes pretty mats, gimp headings, and lacy looking trimmings; when worked with white crochet cotton, capital washing edgings, as it is strong. To commence: Hold the hairpin in the left hand, the round part upwards, twist the cotton round the left prong, pass it over the right prong to the back of the hairpin, and lay it over the left forefinger. Take up a crochet hook and draw this back thread to the front under the first crossed one, and make a Chain by taking up fresh cotton and pulling it through. Take the hook out and turn the hairpin; \* the cotton will now be in front; put it over the right hand pin to the back, hook into loop, and make a chain by drawing the cotton through, then put the hook through the twist on the left hand prong, and make a Chain having two stitches on the hook, make a stitch drawing cotton through these two loops, so that only one loop is left. Take out the hook, turn the work, and repeat from \*. When the hairpin is filled with work slip it off; to steady the prong ends put them through some of the last loops, and continue to work as before (see Fig. 190, on preceding page).

\* 1 Treble between the two Double Crochet stitches of last row, 3 Chain, another Treble in the same stitch as the last, 1 Chain, repeat from \*, 1 Chain, 1 Treble at the end of row. Fourth row—1 Double Crochet, 5 Treble, 1 Double Crochet, under every loop of 3 Chain of last row; at the end of the row work 1 extra Double Crochet in the corner loop. Fifth row—6 Chain, 1 Treble between the 2 Double Crochet at the corner of last row, \* 1 Chain, 1 Treble between the next two Double Crochet stitches of last row, 3 Chain, another Treble in the same place as the last, repeat from \*. Repeat from the second row according to the size required for the shawl.

*Honiton or Point Crochet.*—An imitation of Guipure Lace, in the making of which the Irish peasantry excel. It should only be attempted by skilled workwomen, as it is difficult and troublesome. It requires Brooks' Goatshead, No. 48, crochet cotton, and a fine crochet hook. To simplify the directions for working Fig. 191, the various sprigs (which are all made separately and joined together) are named as follows: The sprig in top left hand corner of pattern is

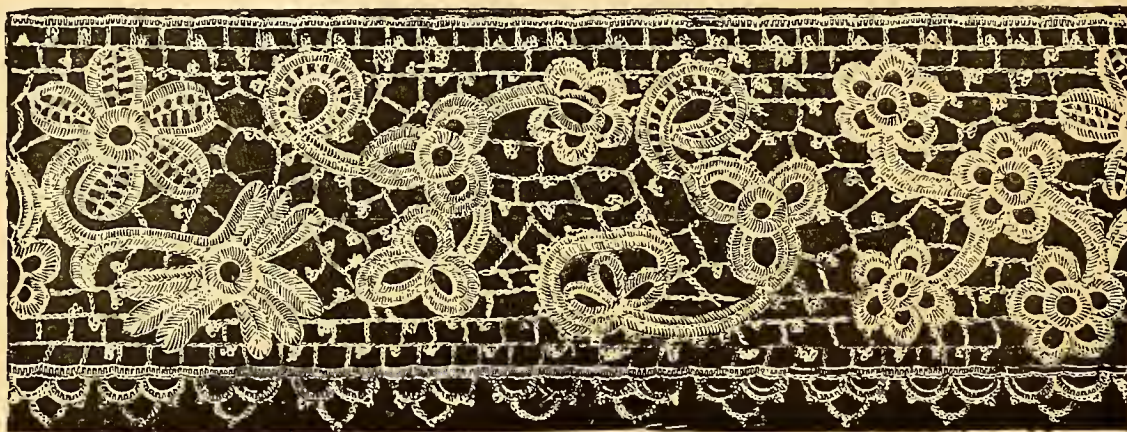


FIG. 191. CROCHET HONITON OR POINT.

Work that is well done has all the large open loops at the sides of a uniform length. The example shown is an edging. To form rosettes fasten off after sixteen or eighteen loops on each side are made, tying one side of them together to form a centre, and when several are thus prepared make a crochet Foundation with two rows of Double Square Crochet, and catch four or six of the loops in each rosette to it. When the first set of rosettes are thus secured, another set beyond them is added by sewing the loops together where they touch, or form Vandykes by sewing rosettes above and between every second one of the first set. Scalloped and Vandyked braid is often used for foundations to these ornamental trimmings instead of Square crochet.

*Honeycomb Crochet.*—White single Berlin wool; medium size bone crochet hook. Make a Chain (see CHAIN STITCH) the length required for the shawl. First row—1 TREBLE in the sixth Chain from the needle, \* 1 Chain, miss 3, 1 Treble, 3 Chain, 1 Treble in the same loop as the other Treble, repeat from \*, turn. Second row—1 DOUBLE CROCHET, 5 treble, 1 Double Crochet under every loop of 3 Chain of last row, turn. Third row—4 Chain,

called a Rose, the one beneath it a Feather, the one by its side a Curve, the five sprigs with five loops Daisies, the two of the same make, but with 3 loops, Trefoils, and the one with a trefoil centre a Bud.

For the Daisies, work three with stems, and join them to the fourth, which is without a stem; work 1 with a stem ready to be worked into position; work one Trefoil with a stem, and two without; work the Feather without a stem, and the Rose with a stem, joining it to the Feather in working. The illustration shows how the Curves and Trefoils are joined.

*Daisy.*—Take a coarse knitting needle, No. 1, and wind the crochet cotton thickly round it ten times, slip it off and crochet 40 SINGLE (this forms the raised centres of most of the sprigs). First row—10 CHAIN, miss 6 single, and slip into seventh, repeat four times, then make 15 Chain and a Single into every Chain, for the stem turn the work and work a Single into the other side of the 15 Chain until the end is reached, when fasten off or join to another sprig. Second row—return to the centre round and work 18 Single into the 10 Chain; repeat four times. This



completes the daisy; for the ones without the stem leave out the 15 Chain.

**Trefoil.**—Make a centre round over the knitting needle as before, and work 40 Single. First row—\* 10 Chain, miss 7 Single and slip into eighth stitch, slip 5 Single, and repeat twice. Second row—crochet 15 Single into every 10 Chain, SLIP STITCH the 5 single on first row. Third row—crochet 15 Single over the Singles in last row, and work Singles over the Slip stitches of last row. This completes the trefoil with a round centre; the others are made with 3 loops of 8 Chain each, covered with 20 Singles for first row, and with 26 Singles for last row.

**Curve.**—First row—8 Chain, join and work 24 Single, but do not close up the round when 24 Single are made, work 8 Chain for the stem from curve and 8 Single upon it, connect it to the centre round and work back upon its other side with 8 Single, and fasten the stem into a trefoil and fasten off. Second row—return to centre round and commence on one side of stem 1 Chain, 1 Double into 2 stitch on foundation, \* 1 Chain and 1 Treble into fourth, repeat from \* twelve times, then 1 Chain, 1 Double into stitch close to stem. Third row—work a chain underneath stem and 3 Single into every space in last row, ornamenting every third Single with a Picot made of 3 Chain. Upon reference to the pattern it will be seen that one curve has a thick stem and one an open; for the last the 8 Chain forming it is covered with 8 Single, and the open work in 2 row continued down it, also the thick work and Picots of third row.

**Bnd.**—Make 3 loops of 8 Chain each, and cover these with 20 Single, make a chain of 15 to form the stem, and cover on each side with Singles and fasten off. Second row—commence on the point of first loop, work 8 Chain and slip into the centre of next point, 8 Chain and slip into the centre of 3 point, then work Singles all along the side of last loop. Third row—turn the work, and work a Single into every stitch. Fourth row—turn the work, work a Single into every stitch, and occasionally 2 Single into the same stitch, and make a Picot with 3 Chain into every fourth stitch, and also upon the outer edge of stem.

**Feather.**—Make the centre round over the knitting needle, as before described, and work 40 Single into it. First row—\* 10 Chain and a Single into every Chain, connect the last with the centre round and repeat from \* twice. Cover 8 stitches on the round with these three points; Slip stitch 4 and repeat; Slip stitch 4 and again repeat; Slip stitch 10, and commence—Second row—work Singles up the first point of 8 stitches, and work down from the point to the centre round with a Chain caught in at the back of the work; \* join the point finished to the one next it by slipping the hook first into a stitch upon the edge of the finished point, and then into the edge of the next point, and make a loop by drawing both together; work in this way up three-quarters of the length, and then Slip stitch round the point of the unfinished feather, and work Singles down it to the centre round; repeat from \* for the third feather. Commence the next three feathers from \*, and work two sets.

**Rose.**—Make the centre round over the knitting needle, and work 40 Single into it; make each petal at

once. First row—\*, 8 Chain, 2 Chain, 1 Double into last Chain but one; 1 Treble, 1 Chain into every other Chain of the last row three times; turn the work, and work 1 Chain, 1 Treble three times, and 1 Chain, 1 Double once upon the other side of 8 Chain. Second row, work Singles into every stitch. This completes a petal—repeat from \* four times, each petal takes up the space of seven stitches on the centre round, the five remaining form the foundation for the stem. To work the stem: Slip stitch along the foundation 2 stitches, make a chain of 24, join this to the feather sprig in the middle of the place left to receive it, work 24 Singles back to the Rose, fasten into the Rose and work back upon other side of Chain 24 Single, and fasten into the feather.

Join each sprig to the others where shown in the illustration with bars made with Chain Stitch, work back in Slip stitch where necessary with occasional Picots, made by working 3 Chain and joining them by slipping the hook back into the first of the three Chain, and drawing the Chain stitch that continues the bar through that. Ornament the square straight crochet lines enclosing and joining the flowers at top and bottom of lace with the same description of Picots, making the last line on both sides in DOUBLE CROCHET. The point edging is not crochet work, but is made with an ordinary needle and crochet cotton in thick BUTTONHOLE. Form loops of cotton, Buttonhole them over, and ornament them with Picots. Make the three loops connected together in the pattern at one time, the two on the line first, and add the third on the top of the others when they are completed.

**Insertion.**—This pattern is worked with Boar's head cotton No. 18, and hook No. 4. It commences in the centre, and half the circle, half the diamond, and one oval is formed first, and the work is then turned and the other halves and the headings added. The first side: First circle—make 13 CHAIN, turn, miss the last 8 Chain, and work 1 SINGLE in the ninth stitch, so as to form a round loop, and leave 4 Chain, turn, and in the round loop work 8 Single, which should cover half of it. To work the oval at the side and half the centre diamond, make 10 Chain, miss the last 4 Chain, and work 1 Slip stitch in the fifth stitch, leaving 5 Chain; this forms the first PICOT; and for the second Picot make 5 Chain and work 1 Slip stitch in the first stitch of these 5 Chain. Then, for the third Picot, make 5 Chain and 1 Slip stitch in the first stitch; and for the fourth Picot, 5 Chain and 1 Slip stitch in the first stitch. To join the Picots, work 1 Single in the last stitch of the 5 Chain left before the first Picot; repeat the circle and oval until the length required is made, ending with the 8 Single in the circle (see Fig. 192). The second side: To finish the circle—work 8 Single in the half left plain, then on the next stitch of the 4 Chain left between the circle and Picots work Slip stitch; and for the first picot make 9 Chain, and missing the last 4 Chain, work 1 Single, leaving 4 Chain; and for the second, third, and fourth Picots make 5 Chain, and work a single stitch in the first stitch of the 5 Chain three times. To join the Picots—work 1 Single on the last stitch of the 4 Chain left before the first Picot; make 3 Chain and work 1 Single on the first Chain stitch before the next circle;



repeat from the commencement of the second side. The heading: First row—commence on the centre of the 8 Chain of the first circle, and work 1 LONG TREBLE, then 5 Chain and 1 Single between the second and third Picots,

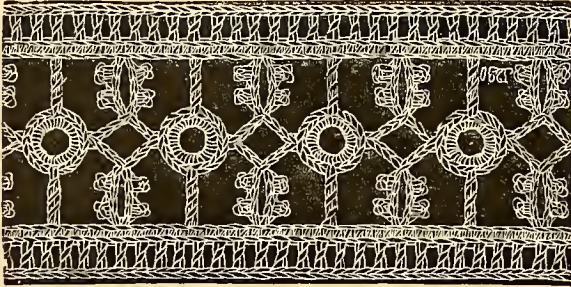


FIG. 192. CROCHET INSERTION.

5 Chain and 1 Long Treble on the centre of the next circle repeat to the end, fasten off. Second row—commence on the first stitch of the last row, make 2 Chain, miss 2, and 1 Treble, repeat to the end; work the heading on the other side to correspond.

*Knitting.*—By working strips of knitting and joining them together with bands of crochet, a greater variety is given to large pieces of work, such as counterpanes and couvrepieds, than when the whole is made of one description of fancy work. The knitted strips can be in any raised fancy knitting stitches, the crochet strips in open square crochet or in treble crochet. The knitting should be twice as wide as crochet.

*Lace Crochet (1).*—This is a light and graceful trimming, formed of a combination of Crochet and Point lace stitches, and makes a pleasing variety to ordinary crochet.



FIG. 193. CROCHET LACE.

In Fig. 193 the edging is given when completed. It is commenced as follows: Make a foundation CHAIN of the length required (say a yard), and work an open row of one TREBLE into every other Chain on foundation row, and one Chain between (see Fig. 194, Detail

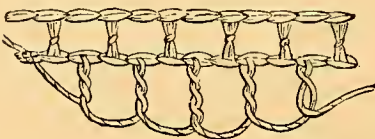


FIG. 194. CROCHET LACE—DETAIL A.

A); thread a sewing needle with the crochet cotton, fasten, and make a loose twisted stitch into every open space of last row. Arrange these stitches as scallops, six to a scallop, the centre loop being the longest. Commence from same place as last row, and work close BUTTONHOLES into the spaces between the loops (see Fig.

195, Detail B). The next two rows are a repetition of the looped and the Buttonhole row, but the loops are shorter



FIG. 195. CROCHET LACE—DETAIL B.

than on the scallops, and worked between every third Buttonhole (see Fig. 196, Detail C). The next row after

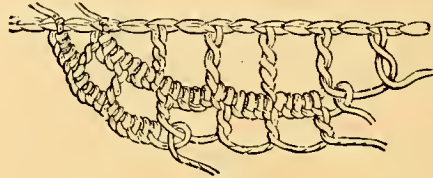


FIG. 196. CROCHET LACE—DETAIL C.

the Buttonhole is formed of three twisted loops close together, the space that three more would have filled being missed, and another three then worked, and so on to end of row. The last row consists of Buttonholes, with Vandykes made at equal distances, thus—work four Buttonholes, return thread to first one, and work four more, the first four being the foundation; return the thread and work three Buttonholes above the four, and lastly work one as a point, run the thread down through the Vandyke, and continue the Buttonhole row until another Vandyke has to be formed (see Fig. 197, Detail D). These Vandykes

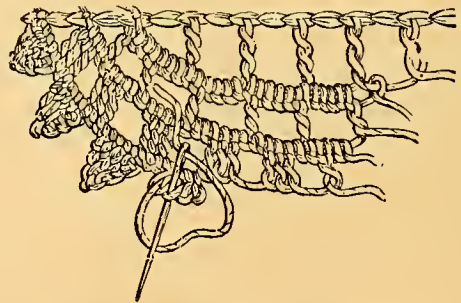


FIG. 197. CROCHET LACE—DETAIL D.

are placed above the open spaces in last row, and not above the stitches. The cotton used is Brooks' Goat's head No. 48, hook No. 5.

*Lace Crochet (2).*—Make a Foundation Chain of length required, into which work 1 CHAIN and 1 DOUBLE CROCHET into every 2 stitch. Second row—5 Chain and 2 TREBLE, missing 3 Chain on foundation for the whole row. Third row—1 Chain, 1 Double into every other stitch, and fasten off. Make half stars separately, work a 14 Chain, form a round, and surround it with SLIP STITCH; into the upper half of round work 7 loops, putting them into the stitches one after the other. The first loop requires 24 Chain, second and third 16 each, middle loop 24, repeat the first three loops, reversing their order; unite the plain part of the round to the border, crocheting them together, and fasten the stars in at a distance of 48 stitches from each



other. Fourth row—commence at 22 stitch from centre of star, \* work 3 Chain, and pick up first loop 6 Chain, pick up second loop 6 Chain, pick up third loop 8 Chain, pick up middle loop, repeat backwards for three loops, and fasten into twenty-second stitch from the middle of the star, slip cotton along four stitches, and repeat from \*. Fifth row—work a Double into every Chain except the one in the centre loop; in this one the increase is managed, and requires 1 Double, 2 Chain, 1 Double. For the open lattice part (see Fig. 197), work 4 Chain, catch it into 3 row, and then 4 Chain. Repeat fifth row eleven times, always increasing at the pointed stitch; and for the lattice part work a plain 8 Chain alternately with 4

crochet cotton through these loops. Mignardise is used almost entirely to form narrow edgings for underlinen and children's dresses.

Simple edging.—Take the braid, hold it in the left hand and work an outside edge to it thus—join the braid to the cotton with a DOUBLE CROCHET through the first loop \* six CHAIN, putting the hook into the second Chain, and making a Picot of the rest, 1 Chain, and a Double Crochet; repeat five times from \*, 3 Chain, and missing one loop on braid, gather together the four next loops, and work a SINGLE CROCHET, 3 Chain and miss a loop, and work a Double Crochet. This forms a pattern which is to be repeated until the length required is worked. Second row

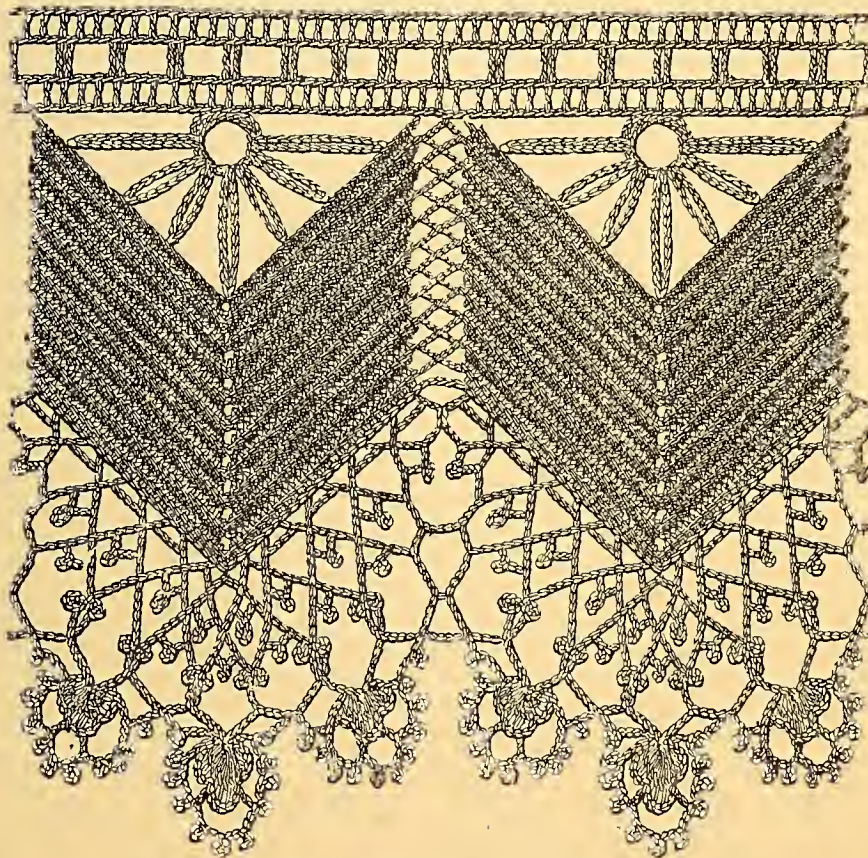


FIG. 198. CROCHET LACE.

Chain caught into third stitch of previous row and 4 Chain. Work the border without the straight lines which are put in by mistake in the pattern close to the thick Vandykes, and make it of a number of Picot Chains interlaced, as shown in the illustration, which is easier to follow than complicated written directions.

*Mignardise.*—This is a variety of crochet, formed by inserting a narrow fine braid into the design as the heavy part of the pattern, that would otherwise have been formed by continuous stitches of Treble or Double Crochet. The braid is woven less than the eighth of an inch in width, and with an edging of fine loops, and the crochet stitches are connected to it by passing the hook and the

—the edge being finished, turn the other side of the braid uppermost, and fasten the cotton into the braid in the centre above the four loops fastened together in last row \*; work 1 Chain and a Single into next loop, and then 12 Chain, miss the loop on the opposite side of the loop missed in first row, and pick up the seven loops that are opposite the five ornamented with Picots, make a Chain between each loop, and draw them all together so as to form a circle, and connect them to the last twelve Chain; work 3 Chain, and draw that through the seventh Chain so as to form two lines above the circle; work 6 Chain, and miss the loop opposite the one missed upon last row; work a Single, 1 Chain, 1 Single, repeat from third row



1 TREBLE and one Chain into every other stitch upon last row.

Scalloped edging.—Formed of two rows of Mignardise braid. Each scallop requires eleven loops of braid upon the inside, and twelve upon the outer. Pick up the braid, and hold it in the left hand, and commence by making the crochet upon the inside of the scallop; this consists of four Vandykes radiating from a half circle, the points of the Vandykes being the loops upon the braid. First row—1 Single Crochet into first loop of braid, \* 10 Chain, miss one loop, work Single into next loop, turn the work, and make the Vandyke, work 2 Single into the first, 2 Chains, then 2 Double, and 1 Treble into the next three Chains, making 5 stitches, then 5 Chain and 1 Single in the third, loop on braid, missing one loop; turn the work, 2 Single, 2 Double and 1 Treble upon the 5 Chain, 5 Chain 1 Single into the second loop from one last worked (missing one); turn work, 2 Single, 2 Double, and 1 Treble on the 5 Chain, 5 Chain 1 Single into the second loop on braid from last worked loop; turn work, 2 Single, 2 Double, 1 Treble on the 5 Chain; turn the work, 5 Chain 1 Single on the second loop from the one last worked, 4 Chain 1 Single into next loop. Repeat from \* to length required and fasten off. Second row—1 Single upon first Single of last row \*; upon the 5 Chain, 2 Single, 2 Double, 1 Treble, 9 Chain, miss out all the 4 Vandykes, and work 1 Treble 2 Double and 3 Single upon the chains in last row. Repeat from \* and fasten off. In the next row the second piece of braid (which is worked as a straight line) is inserted. Third row—1 Double Crochet upon last stitch of last row \*, 2 Chain, insert the hook into loop of braid and make a stitch, 2 chain, miss 2 stitches on foundation and work 1 Double Crochet, repeat from \* to end of row and fasten off. Fourth row—Turn the work, and form the edge to the scallop upon the unfastened side of braid \* 2 Chain, 1 Single into first loop, repeat from \* and fasten off. Fifth row—commence by drawing the 3 loops together that are over the 4 Chain of first row, and work a Double Crochet, then 3 Chain and 1 Double Crochet in the loop following, repeat to end of row. Sixth row—over every 3 Chain of last row work 1 Double Crochet, 5 Treble, and 1 Double.

*On Net.*—This work is an imitation of Honiton and Brussels lace. It is made with Raised Rose crochet sprays or simple crochet edging, fastened down upon net. There are two ways of working on the net: in one overcast detached sprigs of raised Rose crochet down upon Brussels net, which forms their foundation, and connect them together with BARS or BRIDES, ornament the net in any places where it at all shows with overcast dots. In the second work a simple flower pattern edging without any part raised, and connect this to the net with Chain stitch worked so as to form tendrils and sprays. As these chains are worked take up portions of the net on the crochet hook so that they are incorporated into it. The crochet edging should be enriched with loops such as are made in tatting.

*Over Brass Rings.*—The rings used for this kind of crochet work are the small-sized curtain rings, three-quarters of an inch in circumference; they are covered

either with silk or single Berlin wool, and are used for mats or small hand bags. The manner of covering the rings with crochet for both articles is similar, the only difference being in the making up and the number of rings required.

For a Mat.—Thirty-seven curtain rings, and four shades of one colour, either of wool or silk, are necessary. Commence by covering one ring for the centre of mat with the lightest shade of wool, work fifty DOUBLE CROCHET over the ring, making the edges of the stitches on the outer edge of the ring. Cover six rings in the same way with the next shade, then twelve with the third shade, and eighteen with the last. Place the lightest ring in the centre, arrange the six rings of the next shade round it and sew them to the centre ring, where they touch it, and to each other at their junctions. Arrange the twelve rings round the six, and sew as before, and the eighteen round the twelve. The side of the mat where the rings are sewn together will be the wrong side; keep it still upon that side, and finish the rings with working an eight-pointed star in filoselle in the centre of each. Make a fringe round the mat by cutting filoselle in lengths of four inches, and looping these lengths into the outer edges of the outside circle of rings. The rings can be ornamented with a cross of white beads in their centres and a fringe of white beads an inch long round the outside.

To form a Bag.—One hundred and one rings are required, covered with Double Crochet in colours according to taste. Sew the rings together in the shape of a cup. First row or centre—1 ring; second row—6 rings; third row—12; fourth row—16; fifth row—20; sixth row—22; seventh row, 24. Above the last row of rings work a row of Crochet, 3 TREBLES into the top of a ring, 5 CHAIN and 3 Trebles into next ring; repeat 5 Chain and 3 Trebles to the end of the row. Second row—1 Treble and 2 Chain into every third stitch on foundation. Repeat second row eleven times. Fourteenth row—2 Long Trebles and 3 Chain, missing 3 foundation stitches for the 3 Chain. Line the bag with soft silk, run a ribbon in and out of the last crochet row to draw it up, and finish the lower part with a silk tassel.

*Point de Chantilly.*—To be worked with double Berlin wool and rather large bone Tricot hook. Commence with 16 CHAIN, insert the hook in the second Chain from the hook, raise a loop, and work a Chain stitch in it, then raise another loop and work a Chain stitch in that, and so on to the end of the row, keeping all the chain stitches on the hook, work back as in ordinary TRICOT. Second row—1 Chain, insert the hook in the first perpendicular loop and also through the Chain stitch belonging to it, raise a loop, and work a Chain stitch in it, \* insert the hook in the next perpendicular loop and through the Chain belonging to it, raise a loop and work a Chain stitch in that, repeat from \*, keeping all the Chain stitches on the hook, and work back as in ordinary Tricot. Every succeeding row is the same as the second row.

*Raised Marcella Cherries and White Narcissus Flower.*—Materials required: Single Berlin wool, red, grey, green, yellow, black, and white; fine bone crochet hook. For the red strip work 23 CHAIN, 1 DOUBLE CROCHET in



the third from the hook, and Double Crochet all along, 21 Double Crochet in all; two more rows of plain Double Crochet, viz., 1 Chain to turn and 21 Double Crochet along, take up both front and back loops. Fourth row—1 Double Crochet, insert the hook through at the bottom of the third Double Crochet in last row, draw the wool through and raise five loops, draw the wool through the five loops, and then through the 2 stitches on the needle, \* 3 Double Crochet on the three succeeding Double Crochet of last row, then insert the hook at the distance of four stitches from the place where the preceding cherry was raised, draw the wool through, and raise five more loops to form another cherry, repeat from \*, and end the row with three Double Crochet. Fifth row—plain Double Crochet. Sixth row—3 Double Crochet, insert the hook through at the bottom of the fifth Double Crochet of last row; and raise a cherry as directed above, 3 Double Crochet, another cherry at the distance of four stitches, 3 Double Crochet, a cherry, 3 Double Crochet, a cherry, 5 Double Crochet at the end of the row. Seventh row—plain Double Crochet. Repeat from the fourth to the seventh rows twice more, then leave a space where the narcissus flower is to be placed, omit the middle cherry in the sixteenth row, the two middle cherries in the eighteenth row, and three in the twentieth row, working instead plain Double Crochet; in the twenty-second, twenty-fourth, and twenty-sixth rows bring these cherries gradually back again, and then repeat from the fourth row for the length required for the antimacassar. For the narcissus flower, white wool, work 7 Chain, 1 Double Crochet in the first from the needle, 4 Treble along, 6 Treble in the top stitch, 4 Treble and a Double Crochet along the other side, and a Single Crochet to fasten off; secure the ends firmly. Work six of these white leaves, then a dot of yellow for the centre of the flower, 4 Chain, join round, work 2 Double Crochet in each chain, and a Double Crochet on each of these, tack the six leaves together in the shape of a flower, the wrong side of the crochet uppermost, and place the yellow dot in the centre, then arrange it by means of a few stitches in the middle of the flat space that is left among the cherries. For the grey stripe, work 15 Chain, 1 Double Crochet in the third from the needle, and Double Crochet all along, 13 Double Crochet in all. Two more rows of plain Double Crochet, viz., 1 chain to turn, and 13 Double Crochet along. Fourth row—1 Double Crochet, a cherry, 3 Double Crochet, a cherry, 3 Double Crochet, a cherry, 3 Double Crochet. Fifth row—plain Double Crochet. Sixth row—3 Double Crochet, a cherry, 3 Double Crochet, a cherry, 5 Double Crochet. Seventh row—plain Double Crochet. Eighth row—1 Double Crochet, a cherry, 3 Double Crochet; a green cherry, 3 Double Crochet, a cherry, 3 Double Crochet; the green cherry is to be composed of 5 loops of green wool worked in without breaking off the grey wool, and the grey wool is to be drawn through the two stitches (1 green and one grey) on the needle, leaving the green wool at the back. Ninth row—plain Double Crochet. Tenth row—the same as the sixth row, both the cherries to be green ones. Eleventh row—plain Double Crochet. Twelfth row—the same as the eighth row. Thirteenth row—plain Double Crochet. Fourteenth row—the same

as the sixth row, and the same colour. Fifteenth row—plain Double Crochet. Sixteenth row—same as the fourth row. Seventeenth row—plain Double Crochet. Eighteenth row—the same as the sixth row. Nineteenth row—plain Double Crochet. Repeat from the fourth row until the stripe is the same length as the red one, work a double CROSS STITCH with yellow wool in the centre of every group of four green cherries; it will take three of the red and two of the grey stripes to make a good sized antimacassar. With black wool, work a row of Double Crochet round all the stripes, and join them together with a row of white Double Crochet. For the border: First row—white wool, 1 Double Crochet, 6 Chain, miss 4, repeat the whole way round, but not miss any between the Double Crochet at the corners. Second row—black, 1 Double Crochet over the Double Crochet of last row, 6 Chain, repeat. Third row—black, 1 Double Crochet, 4 Chain, 2 Double Crochet, 4 Chain, 2 Double Crochet, 4 Chain, 1 Double Crochet, under every scallop of six chain.

*Raised Rose in Crochet Cotton.*—For the mat shown in Fig. 18, and consisting of a large Raised centre rose, surrounded by eight smaller Raised roses, use Evans' crochet cotton No. 10. For the large centre rose—Commence with 8 CHAIN, join round, and work 16 DOUBLE CROCHET in the circle. Second round—1 Double Crochet, 3 Chain, miss 1, repeat (there should be eight loops of three Chain). Third round—1 Double Crochet, 4 TREBLE, 1 Double Crochet under every loop of three Chain. Fourth round—1 Double Crochet at the back above the Double Crochet in the second round, 4 Chain. Fifth round—1 Double Crochet, 5 Treble, 1 Double Crochet, under every loop of four Chain. Sixth round—1 Double Crochet at the back above the Double Crochet in the fourth round, 5 Chain. Seventh round—1 Double Crochet, 7 Treble, 1 Double Crochet under every loop of five Chain. Eighth round—1 Double Crochet at the back above the Double Crochet in the sixth round, 6 Chain. Ninth round—1 Double Crochet, 9 Treble, 1 Double Crochet under every loop of six Chain. Tenth round—1 Double Crochet at the back, above the Double Crochet in the eighth round, 7 Chain. Eleventh round—1 Double Crochet, 11 Treble, 1 Double Crochet under every loop of seven Chain. Twelfth round—1 Double Crochet between the two Double Crochet of last round, \* 7 Chain, 1 Double Crochet upon the sixth Treble, 7 Chain, 1 Double Crochet between the next two Double Crochet of last round, repeat from \*; fasten off at the end of the round. This completes the large rose.

For the small roses—Begin with 6 Chain, join round, and work 12 Double Crochet in the circle. Second round—1 Double Crochet, 3 Chain, miss 1, repeat (there should be six loops of three Chain). Third round—1 Double Crochet, 4 Treble, 1 Double Crochet, under every loop of three Chain. Fourth round—1 Double Crochet at the back above the Double Crochet in the second round, 4 Chain. Fifth round—1 Double Crochet, 5 Treble, 1 Double Crochet, under every loop of four Chain. Sixth round—1 Double Crochet at the back above the Double Crochet in the fourth round, 5 Chain. Seventh round—1 Double Crochet, 7 Treble, 1 Double Crochet, under every loop of five Chain. Eighth



round—1 Double Crochet between the two Double Crochet stitches of last round, \* 3 Chain, 1 Double Crochet on the second Treble, 3 Chain, 1 Double Crochet on the fourth Treble, 3 Chain, 1 Double Crochet on the sixth Treble, 3 Chain, 1 Double Crochet between the two next Double Crochet stitches, repeat from \*; fasten off at the end of the round.

It requires eight small roses to complete the circle, and they are to be joined to the large rose by a single crochet taken from the first stitch of the second group of Chain of the fourth leaf, into the third Chain from the centre of one of the leaves of the large rose, and again by a single crochet taken from the first stitch of the next group of Chain into the corresponding third Chain on the other side of the same leaf of the large rose, and also they are to be joined to each other by a single crochet on each side, as shown in the illustration (Fig. 199).

For the outside edge—1 Double Crochet over the SINGLE CROCHET between the roses. \* 8 Chain, 1 Single in

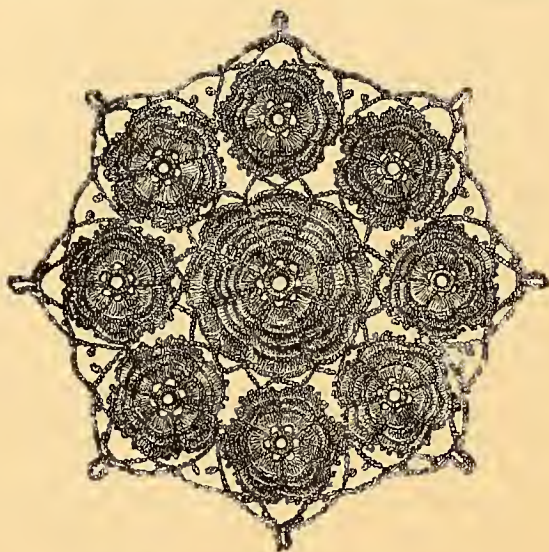


FIG. 199. CROCHET—RAISED ROSE IN COTTON.

the fourth from the hook, 8 Chain, 1 Single again in the fourth from the hook, 3 Chain, 1 Double Crochet above the Double Crochet in the middle of the next leaf, 12 Chain, 1 Double Crochet above the Double Crochet in the middle of the next leaf, 8 Chain, 1 Single in the fourth from the hook, 8 Chain, 1 Single in the fourth from the hook, 3 Chain, 1 Double Crochet above the Single Crochet at the joining of the roses; repeat from \*, and fasten off at the end of the round. Last round—1 Double Crochet between the two PICOTS, \* 4 Chain, 1 Double Crochet in the next Picot, 7 Chain, 4 Double Crochet under the 12 Chain of last round, 7 Chain, 1 single into the last of the four Double Crochet, and 4 more Double Crochet under the 12 Chain, 7 Chain, 1 Double Crochet in the next Picot, 4 Chain, 1 Double Crochet between the two Picots, 7 Chain, 1 Double Crochet between the two Picots in the next rose, repeat from \*, and fasten off at the end of the round.

*Raised Rose in Wools.*—These raised roses are much used for wool antimacassars. They are made separately,

and joined together. For a wool rose use single Berlin wool, work a 6 CHAIN, and form into a round. First row—8 Chain, \* 1 TREBLE under nearest stitch of round, 5 Chain. Repeat from \* three times, then 5 Chain, and loop on the third of the first 8 Chain. Second row—\* 1 DOUBLE, 8 Treble, 1 Double, under all the succeeding 5 Chain scallops. Third row—\* 6 Chain, 1 Double, putting hook in between the two next leaves; the stitches of the next 6 Chain must be placed behind next leaf in the same way, and so must all the rest in following rows. Repeat from \* 4 times. Fourth row—1 Double, 10 Treble, under next 6 Chain, repeat four times. Fifth row—7 Chain, 1 Double behind leaves of preceding row. Repeat four times. Sixth row—1 Double, 12 Treble, and 1 Double in the next 7 Chain. Repeat four times. Seventh row—8 Chain, 1 Double, worked in from behind between two next leaves. Repeat four times. Eighth row—1 Double, 14 Treble, and 1 Double in the next 8 Chain. Repeat four times. Ninth row—9

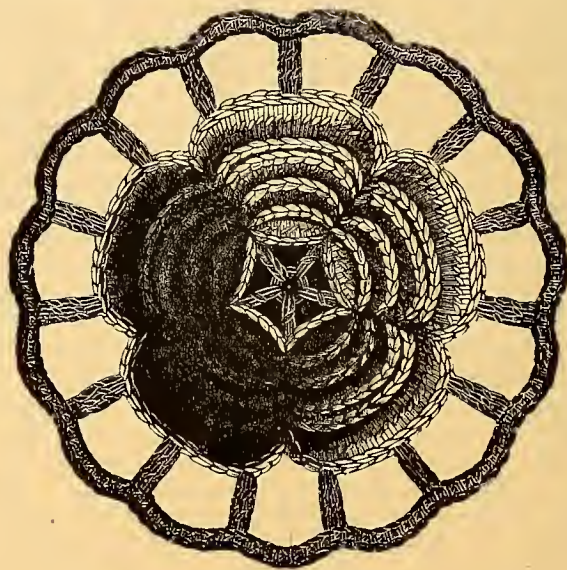


FIG. 200. CROCHET—RAISED ROSE IN WOOL.

Chain, 1 Double, hook from behind as before, repeat four times. Tenth row—1 Double, 16 Treble, and 1 Double in the next 9 Chain. Repeat four times. Eleventh row—10 Chain, 1 Double, hook from behind. Repeat four times. Twelfth row—1 Double, 18 Treble, and 1 Double in the next 10 Chain. Repeat four times. Thirteenth row—Double stitches over Doubles and Trebles of preceding row. Fourteenth row—commence at fourth Treble of leaf work 2 double Trebles and 7 Chain all round, making three of these stitches into every rose leaf (see Fig. 200). Fifteenth row—work a Double into every Chain of preceding row. Sixteenth row (not shown in illustration) is 1 Double, 1 Chain, into every other stitch of last row. Seventeenth row—1 Treble and 2 Double into every alternate stitch. Eighteenth, and last row, is a looped chain ornamented with PICOTS to form an edge, 2 Chain, 12 Chain divided into 3 Picots, and 2 Chain, into every other space between Trebles of last row. For an antimacassar make the roses



separately, and join when all are finished, as then they will be fresh and clean.

*Sequin Lace.*—A modern name given to a work formed with coloured braid and coloured crochet cotton, formed into various easy patterns, and worked like ordinary waved braid and crochet. It is suitable for furniture lace and dress trimmings.

*Shawl.*—There are two ways of commencing to work a large crochet shawl. One, to commence from the centre, and work round and round until the right size is attained; the other, to make a Foundation Chain of the full length of the completed shawl, and to work backwards and forwards, as in a large quilt, until the width is the same as the length. This last plan is cumbersome, and does not form a right and wrong side to the work. Fig. 201 represents the commencement of a shawl begun from the centre, the first part of which is the only difficulty, and with that explained the rest is easily accomplished. Square shawls should be made of fine Shetland or Pyrenean wool, which are both extremely light in texture and yet warm. The needle should be of bone, medium size. Make a FOUNDATION CHAIN of nine stitches, join it up, and work for first row 3 TREBLE and 3 CHAIN four times. Second row—into the space of every 3 Chain work 3 Treble, 3 Chain, and 3 Treble. This second row turns the round

stitch, \* 3 Chain and 3 Treble into every space until the next corner is reached, repeat \*, and work in this manner until the shawl is a yard and a quarter square. Different coloured wools can be used near the end as border, and

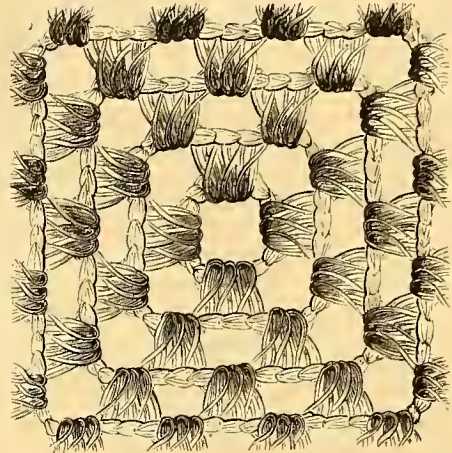


FIG. 201. SHAWL IN SQUARE CROCHET.

a closer shawl made by working 2 Chain and 2 Double, instead of the 3 Chain and 3 Treble, into every space.

*Square for Quilt.*—Use for this pattern Strutt's knit-

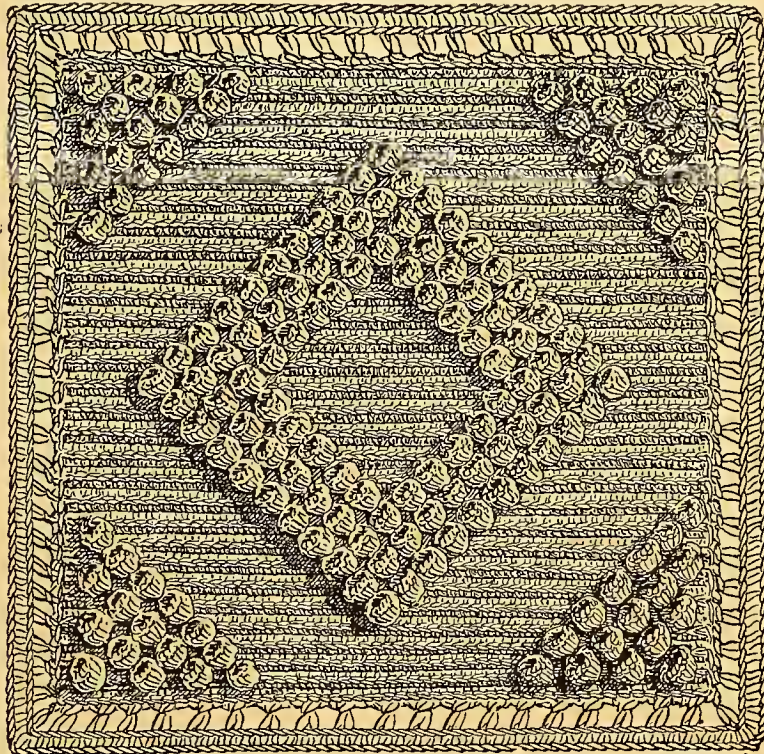


FIG. 202. CROCHET SQUARE.

loop of that foundation into a small square, and commences the increasing at the four corners of the square, which continues throughout the work. Third row—work 3 Treble, 3 Chain, and 3 Treble into the first corner

ting cotton, No. 6. Commence with 43 CHAIN, 1 DOUBLE CROCHET in the third from the work, and work Double Crochet all along, making 40 Double Crochet in all; turn, 1 Chain, miss the first Double Crochet of preceding row.



and work 40 Double Crochet along, working upon the back of the stitches so as to form a ridge. Third row—1 Chain to turn, 3 Double Crochet, pass the cotton twice round the hook, insert the hook so as to take up the fourth Double Crochet of the first row, and work a Double Treble, but leave the stitch belonging to the Double Crochet stitch on the needle, work 2 more Double Treble in the same place, and having finished them, draw the cotton through the last and through the Double Crochet stitch; this forms a ball; 3 Double Crochet, and another ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, then 9 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet, a ball, 3 Double Crochet; 1 chain to turn, and work back in plain Double crochet, having 40 Double Crochet in the row. Fifth row—1 chain to turn, 5 Double Crochet, 3 balls with 3 Double Crochet between each, plain Double Crochet across the centre, and corresponding balls at the other side, ending with 5 Double Crochet; 1 Chain to turn, and work back in plain Double Crochet. The centre diamond begins in the ninth row, and the 3 Double Treble are to be worked into the twenty-first stitch of the seventh row; increase the diamond until there are 11 balls along the side, then decrease, gradually bringing it again to 1 ball. The corners begin in the row where there are four balls in the centre diamond. Having completed the square, work a row of 1 Treble, 1 Chain all round it, putting 3 Chain at each corner; then a round of plain Double Crochet. (See Fig. 202.)

*Stitches.*—The various Stitches used in Crochet are described at length, in their Alphabetical order, at the end of the Patterns.

*Tatting Crochet.*—This is a variety of crochet used to ornament ordinary crochet with rosettes, and worked with any materials suitable for crochet. The stitch has the appearance of tatting, and is a double loop connected together at the base with a cross thread, and is made by forming two different loops or knots on the hook. The chief art in making these loops is the manipulation of the left hand, the thread being held firmly between the thumb and second finger while the twists to it are being given. To commence: Work 2 or 3 CHAIN, then make a loop round the left hand forefinger as shown in Detail A (Fig. 203), insert the hook over the front thread and under the back, and draw up the thread on to the hook as a knot, change the arrangement of the loop with a twist of the left hand, and insert the hook this time under the first thread and over second and draw up the loop on to the hook (see Detail B, Fig. 204) as another knot; this completes the stitch. Work 9 DOUBLE KNOTS and then thread round the hook, and draw it right through every loop on the hook, casting them off in this manner (see Detail C, Fig. 205). Thread again round the hook, and draw it through the loop left (see Detail D, Fig. 206), thus completing the rosette shown in Detail E, Fig. 207, which represents three of these tatted rosettes connected by 3 Chain. These rosettes can be formed into a pretty border, like Detail F (Fig. 208), by working the rows alternately in different colours. Work the first row as already shown, and reverse the rosettes in the second; begin this row with a LONG TREBLE, as shown, which

takes through the middle of first rosette; work for rosette 4 Double Knots\*, and the first half of the fifth, and with the second half join the rosette to first stitch in the 3

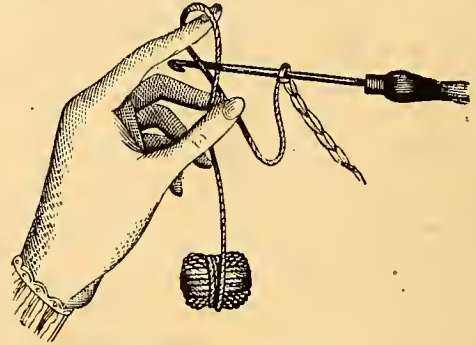


FIG. 203. CROCHET TATTING—DETAIL A.

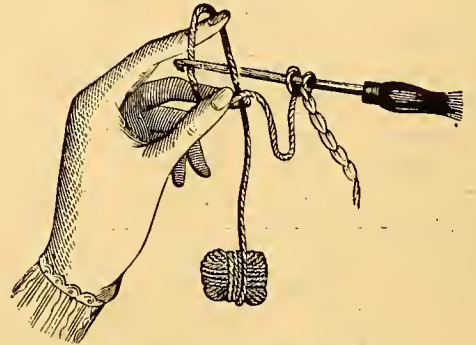


FIG. 204. CROCHET TATTING—DETAIL B.

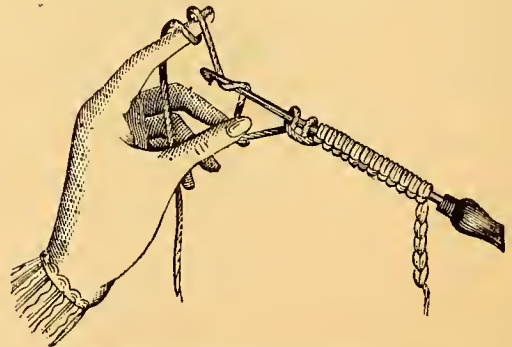


FIG. 205. CROCHET TATTING—DETAIL C.

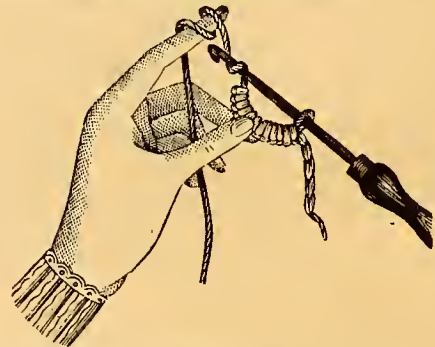


FIG. 206. CROCHET TATTING—DETAIL D.

Chain, placing the hook as shown by arrow in Detail F (Fig. 208); carry the thread down in front of the hook, pass it back under the hook, and then through the stitch



just taken upon the hook; this forms the second half of fifth Double Knot. Pass over 1 Chain and repeat \*,



FIG. 207. CROCHET TATTING—DETAIL E.

working into the third, instead of 1 stitch of Chain, 4 Double Knots, draw up loop, 3 Chain, repeat to the end of the row. All the rows are made like second row, except that the Long Treble commencement is only made in every alternate one.

cotton No. 20 is used instead of crochet cotton. Commence with a CHAIN of 4, join and work 2 Double Crochet into each stitch. Second row—3 Double Crochet in first stitch, 1 Double Crochet, 3 Double Crochet in third stitch, 1 Double Crochet in fourth, 3 Double Crochet in fifth stitch, 1 Double Crochet in sixth, 3 Double Crochet in seventh, 1 Double Crochet in eighth stitch, 1 more Double Crochet; the last side of the square will always have an extra stitch on the side, which mark, as all the rows commence from it. Third row—3 Double Crochet in corner stitch \*, 3 Double Crochet on side, 3 Double Crochet in corner, repeat from \*. Fourth row

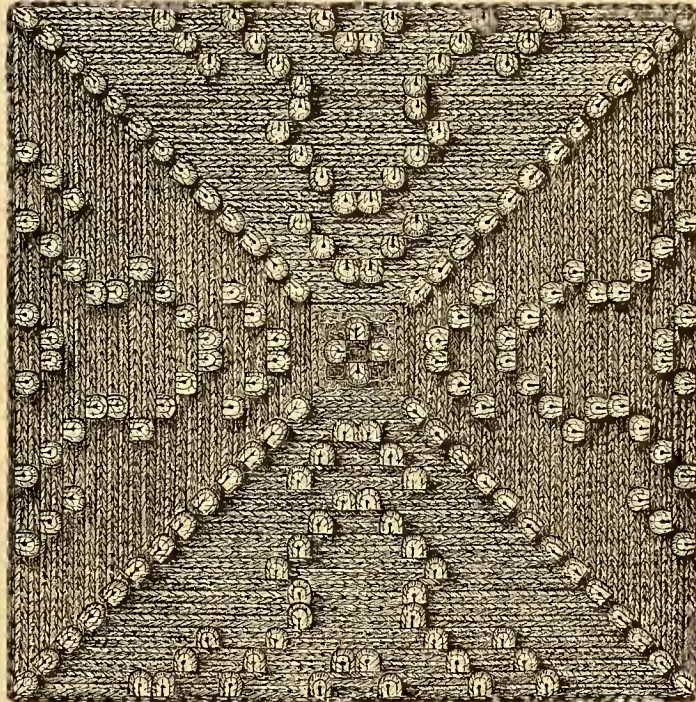


FIG. 209. CROCHET TATTING—COUNTERPANE.

Fig. 209 is a square of crochet, being part of a counterpane ornamented with Crochet Tattling as tiny rosettes. Fig. 210, detail A, gives the commencement of the square

—3 Double Crochet into every corner, and 5 Double Crochet on every side. Fifth row—3 Double Crochet in corner stitch \*, 3 Double Crochet on side, and work rosette, making 4 DOUBLE KNOTS, and then secure the loop by passing the hook and thread through the loop in

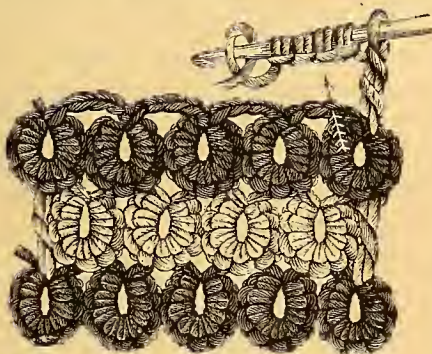


FIG. 208. CROCHET TATTING—DETAIL F.

and manner of working the rosettes into the plain crochet. The foundation is in DOUBLE CROCHET, and knitting

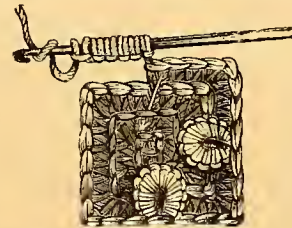


FIG. 210. CROCHET TATTING—DETAIL A OF COUNTERPANE.

the second row, finish and draw up the rosette; 1 Double Crochet in next stitch, working the stitch on the hook from the rosette as a Double Crochet, 3 Double Crochet on the side, 3 Double Crochet in the corner, repeat. Sixth row—plain Double Crochet, work 3 into each corner, and



miss the stitch made by the rosettes. Seventh and eighth rows—3 Double Crochet in every corner, an increase of 2 on each side in each row. Ninth row—\* 1 Double Crochet in the corner, then a rosette in the same corner, and 1 Double Crochet, 15 Double Crochet at the side, repeat from \*. Tenth row—plain Double Crochet 3 in each corner stitch.

Having commenced the corners and shown plainly how the increase at corners is managed and the rosettes are secured, the worker can follow the rest of the square from the illustration, being careful always to work 3 DOUBLE CROCHET in every corner, with a rosette in every alternate row, and to count and work that stitch as a Double Crochet next time, while the rosettes that ornament the other part of the design are to be treated like those on the fifth row and the stitch they make passed over in the plain line that follows them. The square is completed in thirty-four rows.

*Tatting and Crochet Edging.*—This edging is composed of tatting and crochet, and is used on ribbon, as shown in Fig. 211. It must be worked with cotton, No. 20, a fine steel crochet hook, and a tatting shuttle. The little diamonds in the centre are worked first; these are tatted.

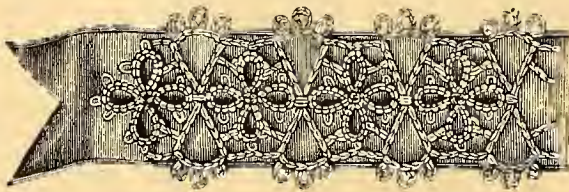


FIG. 211. CROCHET AND TATTING EDGING.

First diamond: First oval—6 DOUBLE CROCHET, 1 PURL 3 Double 1 Purl, 3 Double, 1 Purl, 6 Double, draw close; repeat this oval 3 more times, then join the two ends of the cotton neatly together. Work as many diamonds as are required for the length, join them to one another by the centre Purl in the last oval of the first diamond and the centre Purl in the first oval of the second diamond. When all are worked join the thread to the centre Purl of the first oval at the side; work in it 1 Double Crochet \*, 6 CHAIN, 1 SINGLE CROCHET in the next Purl of the same oval, 3 Chain, 1 Single in the Purl connecting the two diamonds together, 3 Chain, 1 Single in the first Purl of the next oval, 8 Chain, 1 Single in the fourth Chain of the first six Chain worked, 3 Chain, 1 Single on the 7 Chain of eight Chain just worked, 1 Single on the sixth Chain, 3 Chain, 1 Single on the fifth Chain, 1 single on the fourth Chain, 3 Chain, 1 single on the third Chain, 1 Single on the second Chain, 3 Chain, 1 Double Crochet in the next Purl, repeat from \*; work each side in the same manner, then sew over a coloured ribbon the width of the work.

*Watch Guard in Crochet.*—This is made with the finest purse silk and a small steel crochet hook. Work a round of 6 CHAIN, and work round and round in SINGLE or DOUBLE RIBBED crochet until the right length is formed. It may be ornamented, if wished, with a bead dropped into every stitch. These beads must be threaded on the skein of purse silk before the work is commenced.

*-Waved Braid Crochet.*—A variety of crochet in which waved tape braid is used instead of Mignardise braid to take the place of the thick stitches in crochet to make the solid parts of a pattern. The use of this braid saves much time, and it can be introduced into either crochet edgings or into rosettes for antimacassars. The braid is woven in various widths, but the medium size, with Evans's crochet cotton, No. 14, is the best to use. To work an edging for linen or children's frocks: First row—work 1 TREBLE into the first point of braid, 3 CHAIN, and a Treble into the next point of braid, repeat until of sufficient length and fasten off; this forms the plain edge which is sewn to the material. Second row—turn the work and commence upon the other side of braid, 2 row, \* work 1 SINGLE into first point, 1 Chain 1 Treble into next point, 3 Chain 1 Treble into the same, 1 Chain, and repeat from \* to end of row and fasten off. Third row—SLIP STITCH into the one Single on last row, \* cotton over the hook, 4 Treble into the 3 Chain between the 2 Trebles of the last row, 6 Chain slip the hook through the second, so as to make a PICOT with the 5 Chain, 1 Chain, 4 Treble into same, loop Slip stitch into next Single, and repeat from \* to end of row and fasten off.

To form a Rosette.—8 CHAIN, join and work 16 DOUBLE into it. First row—4 Chain, \* miss 1 stitch on foundation and work 1 TREBLE into the next stitch, 2 Chain, repeat from \* to end of row. Second row—4 Chain, \* 1 Treble, 2 Chain, 1 Treble first loop on last row, 2 Chain, repeat from \* to end of the row. Third row—5 Chain, then take the waved braid in the left hand and pass the hook through a point while making the next Chain, then 1 Chain, 1 Treble into the loop of the last row, \* 2 Chain, pick up the next point of braid, 1 Chain, 1 Treble into the next loop on the foundation, repeat from \* to the end of the row, when finished sew the ends of braid together neatly, so as not to interfere with the round. Fourth row—3 Chain up to point of braid and fasten into it, 6 Chain 1 Treble into the same point, \* 2 Chain 1 Treble into the same, repeat from \* end of the row. Fifth row—take up the braid again, work 4 Chain, put the hook through the point of the braid, 1 Chain, and make a Double into the first loop, \* 2 Chain, hook through the next point, 2 Chain, 1 Double into the next loop, repeat from \* to the end of the row, sew the points of braid together as before. Sixth row—same as the fourth. Seventh row—\* 1 Treble into Chain between the 2 Trebles on the last row, 6 Chain, put the hook into the second Chain to form a Picot, 1 Chain, 1 Treble into the same loop, 3 Chain, and repeat from \* to end of row, and fasten off.

*Wool Aster in Crochet.*—Materials required: yellow, black, and three shades of crimson double Berlin wool, and medium sized bone crochet needle. Commence with the yellow wool, with 5 CHAIN, join round, and work 12 DOUBLE CROCHET in the ring. Second round—yellow, 1 Double Crochet, 1 Chain, twelve times. Third round—darkest shade of red, 1 Double Crochet, 2 Chain, 1 TREBLE, a PICOT (viz., 4 Chain, 1 Double Crochet in the first of the chain), 1 Treble Chain, 1 Double Crochet, all in the front loop of every Chain stitch of the last round, thus making twelve petals. Fourth round—next



lightest shade of red, 1 Double Crochet in the back loop of every Double Crochet stitch of the second round, and 1 Chain between each Double Crochet. Fifth round—same colour, 1 Double Crochet, 2 Chain, 1 Double Treble, Picot, 1 Double Treble, 2 Chain, 1 Double Crochet, all in the front loop of every Chain stitch of last round, again making twelve petals. Sixth round—lightest shade of red—1 Double Crochet in the back loop of every Double Crochet stitch of the fourth round, twenty-four Double Crochet in all. Seventh round—same colour, 1 Double Crochet, 2 Chain, miss 1, repeat. There should be twelve loops of 2 Chain. Eighth round—same colour, \* 1 Double Crochet on the Double Crochet of last round, 2 Chain, 1 Double Treble, Picot, 1 Double Treble, 2 Chain, all under the 2 Chain of last round; repeat from \*. This will again make twelve petals. Ninth round—black, 1 Double Crochet in any Picot, 2 Chain, 1 Double Treble on the Double Crochet stitch of last round, 2 Chain, repeat.

There should be 10 Double Crochet stitches and 10 Picots in the round. Third round—next lightest shade of red, 1 Double Crochet over the Double Crochet of last round, insert the hook in the next Chain stitch, draw the wool through and work 5 Chain, draw the wool through the chain and through the stitch on the hook; repeat, increasing 1 Double Crochet and 1 Picot in the course of the round. Fourth round—lightest shade of red, the same as the third round, making 12 Double Crochet and 12 Picots. Fifth round—the same colour, and to be worked the same as the fourth round. Sixth round—brown, 1 Double Crochet, 4 Chain, miss 2, repeat. There should be eight loops of 4 chain. Seventh round—work 5 Double Crochet under every 4 Chain. Eighth round—brown, 1 Double Crochet on the first of the 5 Double Crochet of last round, 1 Treble on the next, 1 double Treble on the next, four Chain, 1 Double Crochet in the first of the Chain, 1 Double Treble on the same Double Crochet as the other

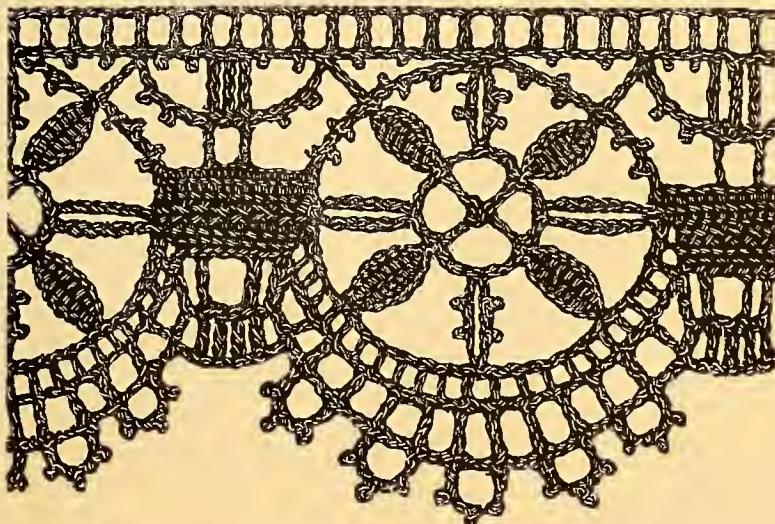


FIG. 212. CROCHET—YAK LACE.

Tenth round—same colour as the fifth round, 1 Double Crochet on the Double Crochet stitch of last round, 3 successive Picots, repeat. Twelve of these asters will make a good sized antimacassar, and to fill up the spaces between each aster, work the two rounds as directed for the yellow wool, and a third round in black of 1 Double Crochet, 3 Chain.

*Wool Dahlia in Crochet.*—Materials required: double Berlin wool, brown, black, and three shades of crimson, and medium sized bone crochet hook. Commence with the brown wool, with 3 CHAIN, join round, and work 10 TREBLE in the ring. Throughout the dahlia take up both the top loops of preceding row. Second round—darkest shade of red, 1 DOUBLE CROCHET, insert the hook in the same stitch as the Double Crochet is already worked in, draw the wool through, and do 5 Chain, draw the wool through the last of the Chain and through the stitch on the hook to form a PICOT, 1 Double Crochet on the next Treble, and another Picot, as just described; repeat.

Double Treble, 1 Treble on the next Double Crochet, and 1 Double Crochet on the last of the five Double Crochet of last round; repeat. There should be eight leaves in the round. Ninth round—black, 1 Double Crochet under the four Chain, 3 Chain, 1 Double Treble in between the 2 Double Crochet of last round, 3 Chain, repeat. Tenth round—darkest shade of red, 1 Double Crochet on the Double Crochet of last round, 1 Treble, 1 Double Treble, 4 Chain, 1 Double Crochet in the first of the Chain, 1 Double Treble, 1 Treble, all under the next three Chain of last round; repeat. There should be sixteen leaves in this last round.

*Yak Lace, Crochet.*—This is a description of crochet that is a copy of real Yak and Maltese lace, and is worked in either fawn coloured or black Maltese thread with a medium sized hook. It is illustrated in Fig. 212. Make a CHAIN the length required. First row—work 1 LONG STITCH, make 1 Chain, miss 1 loop, work 1 Long Stitch, make 3 Chain, work a stitch of SINGLE CROCHET into the



first of 3 Chain, miss 1 loop. Second row—work 3 extra Long Stitches into the first Chain \*, make 6 Chain, work 1 stitch of Single Crochet into the third from hook, repeat from \* once, make 2 Chain, miss 4 loops of first row, work 1 stitch of DOUBLE CROCHET into the next Chain, make 10 Chain, work a stitch of Single Crochet into the third from the hook, making the loop of Chain, turn under the third Chain, work 1 stitch of Single Crochet into the first, making the loop of 3 Chain over the 3 Chain, work a stitch of Double Crochet in Chain after the next 4 Long of first row, make 6 Chain, work a stitch of Single Crochet into the third from hook, make 3 Chain, work 1 stitch of Single into first, make 7 Chain, work 1 Single stitch into the third from the hook, make 3 Chain, work a stitch of Single into first, make 3 Chain, work a stitch of Double Crochet into same loop as last, make 6 Chain, work a stitch of Single Crochet into third loop, the loop of three Chain over, make 3 Chain, miss 4 loops of first row and repeat third row, make 1 Chain, work a stitch of extra LONG CROCHET into first Chain, after three extra Long stitches make 8 Chain, work a stitch of Single into the third, the loop of 3 to be under, make 3 Chain, take up the third, and fasten the loop of three Chain over, make 3 Chain, work a stitch of Single Crochet in the third Chain under, 1 stitch of Double Crochet into fourth loop of ten Chain in last row, make 7 Chain, turn, miss the first from the hook, work 1 Double Crochet into each, make 1 Chain, work 1 Double Crochet into each loop on the other side of 6 Chain, 1 single at point, make 2 Chain, work 2 Double Crochet into central loops of four Chain between the loops of three Chain in first row. This forms the centre of festoon; work the remainder to correspond. Fourth row—work 5 stitches Double Crochet into successive loops, beginning on the first Chain in last row, make 9 Chain, work 2 Double Crochet, beginning on the Single at the point of leaf, make 4 Chain, continue the row to correspond. Fifth row—work 1 Double Crochet over the first in the last row, make 1 Chain, miss 1 loop, work 10 of Double Crochet into the next, make 1 Chain, miss 1 loop, work 1 Double Crochet, make 3 Chain, miss 3 loops, work 1 Double Crochet, make 3 Chain, miss 3 loops, work 1 Double Crochet, make 4 Chain, miss 4 loops, 2 stitches of Double Crochet, and continue the row to correspond. Sixth row—work 5 stitches of Double Crochet into successive loops, beginning on the first loop of the last row, make 13 Chain, work a leaf the same as in third row, work 2 stitches of Double Crochet, beginning on the second of 4 Chain, make 6 Chain, work a stitch of Single Crochet into the third from the hook, make 3 Chain, work 1 stitch of Single Crochet into the first, make 12 Chain, work a stitch of Single Crochet into third from the hook, make 3 Chain, work a stitch of Single Crochet into first, make 1 Chain, work a stitch of Double Crochet into second loop of 6 Chain, make 1 Chain, continue the row to correspond. Seventh row—work a stitch of Single Crochet over the Double in the last row, work 5 stitches of Single, beginning on the first of 13 Chain, 1 stitch of Single Crochet in the point of the leaf, make 12 Chain, work a Double Crochet into fifth loop of 9 left between the loops of 3 Chain in last row. Eighth row—work 3 stitches of Single Crochet, beginning on the first of last

row, miss 3 loops, \*, work 1 Long stitch into the next loop, make 1 Chain, miss 1 loop, repeat from \* five times, \* work 1 Long stitch into the next loop, make 1 Chain, repeat from \* eight times, continue the row to correspond. Ninth row—make 4 Chain, work an extra Long stitch single, miss 1 loop, work 1 Long stitch, miss 3 loops, work 1 Long stitch, make 3 Chain, work 1 Long stitch into the same loop as last, \* make 3 Chain, miss 3 loops, work 1 Long stitch, make 1 Chain, miss 1 loop, work 1 Long stitch, repeat from \* once, make 5 Chain, continue the row to correspond. Tenth row—work 4 extra Long stitches in the fourth Chain at the beginning of the last row, miss 4 loops, work 3 stitches of Single Crochet, \* make 4 Chain, work a stitch of Single Crochet into the third from the hook, repeat from \* twice, make 1 Chain, miss 3 loops, work 3 stitches of Single Crochet, work another loop of 3 loops of Chain, join crochet, miss 3 loops, work 3 stitches of Single Crochet, work a loop of 5 loops for the centre, each made of 3 loops as before.

We now give, in alphabetical order, for easy reference, full working directions for all the stitches used in Crochet, and which have been referred to in the foregoing patterns.

*Chain Stitch.*—All the stitches of crochet are formed of varieties of Chain Stitch. It is a loop drawn through an already formed loop, a single loop counting as one Chain. The crochet hook is held in the right hand, the



FIG. 213. CROCHET—CHAIN STITCH.

work in the left, with the cotton thrown over the forefinger of that hand. Hitch the cotton round the hook by a movement of the right hand and drawn it through the loop already upon the hook (see Fig. 213.) A given

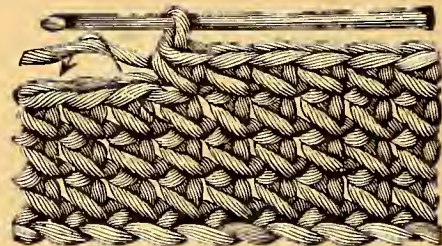


FIG. 214. CROCHET—CROSS STITCH.

number of these chains form the foundation of crochet patterns, and open spaces in the work are always passed over with a given number of these loops. The abbreviation is "chn" in crochet instruction. See FOUNDATION CHAIN,



*Cross Stitch.*—Commence with a **DOUBLE FOUNDATION**, and then work as in **SLANTING STITCH**, except that the hook is put through both loops of the **FOUNDATION**. To work: Put the hook through both the loops on the line beneath and round the cotton, as shown by the arrow in Fig. 214, draw the cotton through as a loop, put cotton round the hook, and draw it through the two loops.

*Cross Stitch, Open.*—A useful stitch for light shawls or petticoats. Make a **FOUNDATION CHAIN** of width required. Put the wool twice round at the back of the hook, exactly contrary to the usual manner of putting it round, and pass the hook downwards through the next stitch (as shown

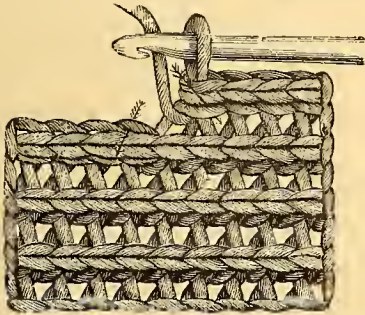


FIG. 215. CROCHET—OPEN CROSS STITCH.

in Fig. 215 by the left-hand arrow) at the back. Bring the wool in front, take it up with the hook, and draw it through the three loops that are already on the hook. This stitch is shown by the right hand arrow. Continue to the end of the row, and in the return row work in the same way.

*Cross Stitch, Raised.*—This stitch is used for coverings and other large pieces of crochet. The wool used is four thread fleecy or double Berliu, and the work is formed in stripes of various colours. The ground is in **DOUBLE**

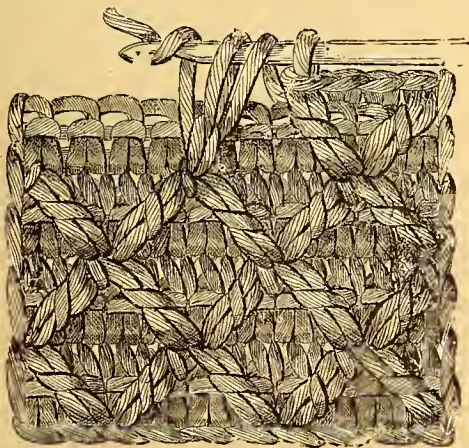


FIG. 216. CROCHET—RAISED CROSS STITCH.

**CROCHET**, the crosses in **TREBLE CROCHET**. Make a **FOUNDATION CHAIN** with any number of stitches that will divide into five, and work back to the right hand corner of strip. Second row—2 Double Crochet and 1

Treble put into the lowest part of the first stitch in first row, \* 1 Treble into the fourth stitch in first row, put in as the first Treble, 3 Double Crochet, 1 Treble worked into the stitch on the first row next to the last made Treble, repeat from \*. Third row—all stitches in Double Crochet. Fourth row—commence with Treble, put one into the top part of the Trebles in second row, 3 Double Crochet, \* a Treble taken back to the last one, and looped into the same stitch, then a Treble into the top part of the Treble in the second row (as shown in Fig. 216), 3 Double Crochet, repeat from \*. Fifth row like the third. Sixth row like the second row, and so on to the end of the pattern. The Trebles should be worked loose.

*Cross Treble.*—See *Treble Crochet*.

*Cross Tricot Stitch.*—See *Tricot Stitch, Cross*.

*Double Crochet.*—Twist the cotton round the hook and draw it through the **FOUNDATION**, take the cotton on hook

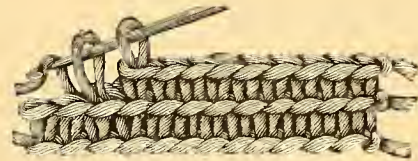


FIG. 217. CROCHET—DOUBLE STITCH.

again, and draw it through these two loops as shown in Fig. 217. Abbreviation in crochet instructions "D. C."

*Double Crochet, Long.*—A variety of Double Crochet stitch. Take the cotton round the hook, and insert the hook into **FOUNDATION**, draw the cotton through this as

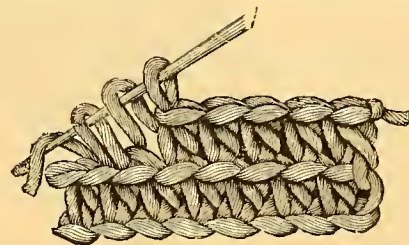


FIG. 218. CROCHET—LONG DOUBLE STITCH.

a loop, which will make three loops upon the hook (see Fig 218), take the cotton round the hook again and, draw it through the three loops on the hook at once.

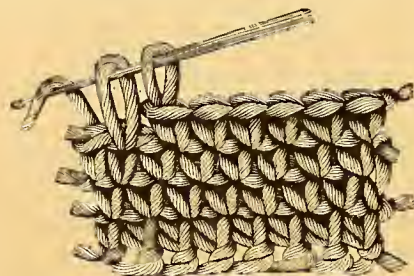


FIG. 219. CROCHET—RAISED DOUBLE STITCH.

*Double Crochet, Raised.*—A variety of Double Crochet.



Work the first row with DOUBLE CROCHET, and for the rest of the pattern work Double Crochet, but instead of putting the hook through the top part of the loop of the preceding row, as in ordinary Crochet, put it over the whole of the loop and into the middle part of the stitch under it in the preceding row, as shown in Fig. 219.

*Double Knot.*—Used when imitating Tatting with Crochet. Work 3 CHAIN, then make a loop of cotton round the left hand forefinger, insert the hook over the front thread and under the back, and draw up the thread on to the hook as a knot, change the arrangement of the loop with a twist of the left hand, insert the hook under the first thread of the loop and over the second, and draw up the loop on the hook as another knot.

*Edge Stitch.*—The first stitch of a row. Work as the other stitches in the pattern, unless attention is especially drawn to the EDGE stitch by a direction to work it plain. To work plain: Retain the loop of the last stitch of the previous row on the hook; do not work it, but count that loop as the first stitch on the new row.

except the last one, which only requires 1 Double Crochet into it; work back as follows: Work the first stitch, shown in pattern as *a* and *b*, draw the wool through the three stitches on preceding row, and then through the loop that has run through them. This is illustrated in Fig. 220. The stitch thus made, draw through the next three loops on preceding row, make as before, and so on to end of row. Long loops will be formed with the wool, and these must be loosely worked and pushed to front of work. The next row consists in working 3 Double Crochet into the three stitches drawn through. Work these behind the loops that are shown by the figures 1, 2, 3 in design. The made stitch in last row is not worked, only the ones the work was drawn through. These last two rows form the pattern, and are worked alternately to end of strip. Be careful in working this pattern to count the stitches every second row, so that none are left unworked.

(2).—A suitable stitch for couvrepieds when made in thick fleecy wool and with a large No. 8 bone hook, but

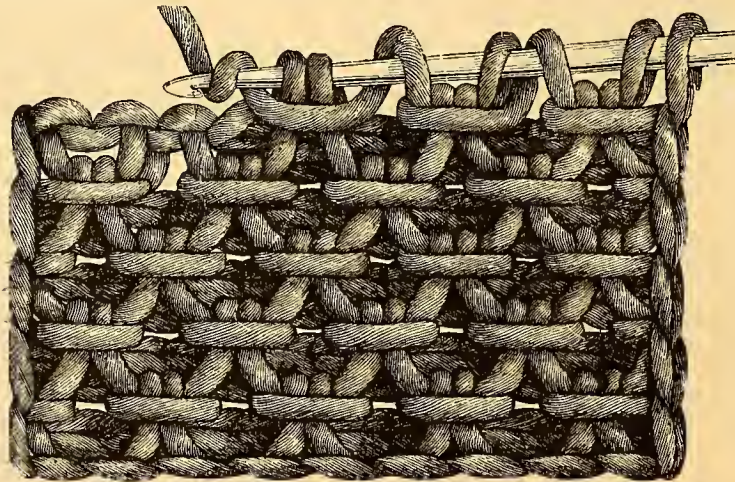


FIG. 221. CROCHET—FANCY STITCH.

*Fancy Stitch (1).*—A pretty stitch used for making the strips of couvrepieds or antimacassars when worked with fine fleecy or single Berlin wool, and with a small bone

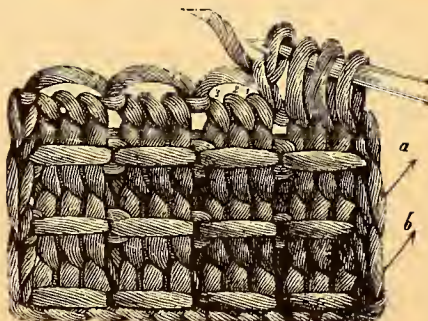


FIG. 220. CROCHET—FANCY STITCH.

hook. Make a FOUNDATION CHAIN of an uneven number of stitches. Work 2 DOUBLE CROCHET into second stitch of Chain, and continue working 2 Double into every Chain

which does not look well worked with fine cotton. Make a FOUNDATION CHAIN of an even number of stitches, work a row of TRICOT, and work back. Second row: Work the first stitch plain, and then put wool round hook, bring it out at front, push the hook through the next two long loops, still keeping the wool before the work, put wool round hook, as shown in Fig. 221, and draw it through the two loops. Put wool again round hook, thus making a stitch for the one lost in the work, and continue to end of row; work last stitch plain. Draw the wool back through the EDGE stitch, and then through two stitches, as in Tricot. The second row is repeated throughout.

*Fool's Crochet.*—See *Tricot Stitch*.

*Foundation Chain.*—There are three ways of making a Foundation to Crochet, all of which are varieties of Chain. The simplest and most used is the plain Chain Foundation illustrated in *Chain Stitch*; the others are *Double* and *Purl* Foundations. The *Double Foundation* is made with two Chain stitches instead of one, and



is illustrated in Fig. 222. It is worked thus: Make 2 Chain, put the hook into first Chain, draw the cotton through it, take up more cotton, and draw it through both loops on hook, put the hook into left loop of the work, draw cotton through so as to have two stitches on the hook, then draw the cotton through both so as to have but one, put the hook through the left loop of the work,



FIG. 222. CROCHET—DOUBLE FOUNDATION.



FIG. 223. CROCHET—PURL FOUNDATION.

and continue until the length of Foundation is made. *Purl Foundation* (Fig. 223): Commence with making a 4 Chain, make a TREBLE into the first of the 4 Chain, make another 4 Chain, and another Treble into its first Chain, and repeat to end of length required. The line just worked in any part of Crochet is known as Foundation, and into it place the stitches of next row.

*Half Stitch*.—When two stitches are worked as one in contracting an edge they are called Half stitch. Put the hook with cotton round through FOUNDATION and draw through as a loop, and then put the cotton round the hook again, insert into next stitch on Foundation row, and this time the stitch is completed by all the loops that are upon the hook being worked up.

*Hollow Spot Stitch*.—See *Spot Stitch, Hollow*.

*Idiot Stitch*.—See *Tricot Stitch*.

*Josephine Tricot Stitch*.—See *Tricot Stitch, Josephine*.

*Long Double Stitch*.—See *Double Crochet, Long*.

*Long Treble Stitch*.—See *Treble Crochet, Long*.

*Loops Stitch, Raised*.—See *Raised Loop Stitch*.

*Open Crochet Stitch*.—The name given to either DOUBLE or TREBLE CROCHET, or their varieties when worked in squares with spaces missed to correspond with

the height and number of stitches worked. Thus, to form two Double Crochet stitches into a square of Open Crochet, follow them by 2 CHAIN, which pass over 2 stitches on FOUNDATION CHAIN, or if three or four Treble Crochets are to be made as a square, work four or five Chain, and pass four or five Foundation stitches over.

*Open Cross Stitch*.—See *Cross Stitch, Open*.

*Open Stitches Tricot*.—See *Tricot Stitches, Open*.

*Picot*.—This is a Crochet stitch similar in appearance to the PICOT formed in needle-made laces. In fine Crochet, such as Irish and Honiton, it is used to finish the Bars that connect the detached sprigs together, as well as to ornament the edge of the sprigs and design. In coarse or ordinary Crochet it is used to give an appearance of a lace finish to the edge of the design. To make: Form a CHAIN of 6 or 4 stitches according to the thickness of the cotton, and put the hook back and through the first Chain, and draw the cotton through that and through the loop upon the hook at once, so that the stitches between them are formed into a round or knob. It is sometimes called *Purl*.

*Point de Tricot Stitch*.—See *Tricot Stitch, Point de*.

*Point Neige Stitch*.—An extremely effective stitch, suitable for children's jackets or petticoats, also for convrepieds and quilts. When worked in a round the thread can remain unbroken, but for straight work it must be fastened off at the end of each row and commenced from the starting point. To start with: Calculate that the first stitch will take five of the FOUNDATION CHAIN to make, and the rest only two, so make Foundation Chain accordingly. First row—Make a Foundation Chain the length required, put the hook into the Chain next the last one, and draw the wool through, then into the next three Foundation Chain in succession, draw the wool through each and leave all on the hook; five loops will be now on the hook; draw the wool through them all at once and make 2 Chain; this completes the first stitch. Second stitch—\* put the hook through the first of the last two Chains just made, and draw the wool through, then push the hook through the loop on the last stitch on to which the five loops were cast off, and draw the wool through it, and then return to Foundation, and draw the wool successively through the two next Chain on it, so as to again have five loops on the hook, make 2 Chain, and repeat from \* to the end of the row, work the last stitch plain, fasten off, and return to the other end. When the last mentioned row is finished, each stitch will have a point rising up above the line of work. Second row—Fasten the wool into the side of the work, make 3 Chain, draw the loops through the second and first of these singly, then through the stitch that makes the point mentioned above, and lastly through the first or farthest away loop of the five cast off together in the last row. The five necessary loops being now on the hook, cast them off together by drawing the wool through them, and then make 2 Chain. Second stitch—put the hook through the 1 Chain, take up the loop at the back upon which the five last loops have been cast off, then the loop that forms the point in the previous row, and the stitch farthest away of the five loops in the last row, and draw these five loops through as one; continue this last stitch to the end of the row, and



make all the previous lines as the second. (See Fig. 224.) When using Point Neige as an edging, make a border of

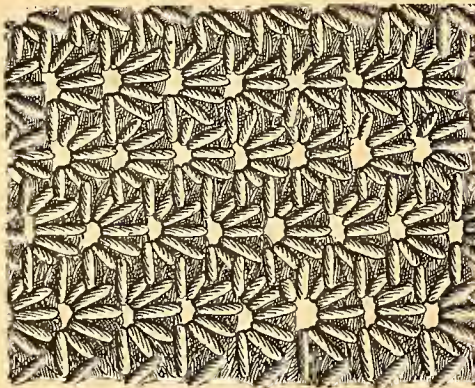


FIG. 224. CROCHET—POINT NEIGE STITCH.

a SINGLE CROCHET on each side before commencing the regular stitch.

*Purl Stitch.*—A useful stitch for edgings to Crochet, and worked in three ways. The first, and the one that most imitates Tatting or lace edgings, is shown in Fig. 225, and is formed thus: \* Work a DOUBLE CROCHET, and pull up the loop, as shown, take out the hook, and put it

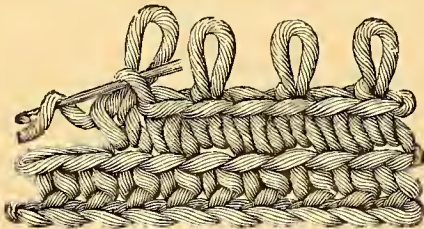


FIG. 225. CROCHET—PURL STITCH.

through that part of the Double Crochet through which the loop comes out, take the cotton round the hook and make a loop, work one Double, and repeat from \*. The second Purl edging, which is shown in Fig. 226, work as follows: One TREBLE, \* 7 CHAIN, passing the hook downwards into the second stitch of 7 Chain, put the cotton put round it in that position and draw it through,

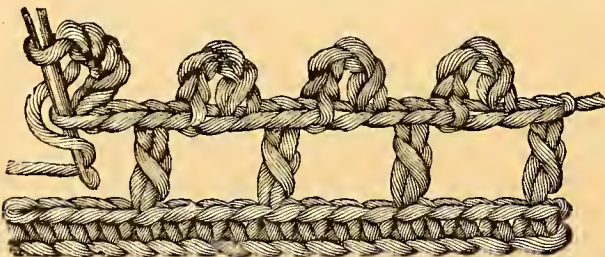


FIG. 226. CROCHET—PURL STITCH.

so that the Purl thus formed with the 5 Chain is turned upwards and forms an edging; work 1 Chain, and make a TREBLE into the fourth stitch on the FOUNDATION from the last stitch, and continue from \*. The other variety of Purl is to turn this loop downwards, so that a straight, and not a Purred, edge is formed. It is

worked like Fig. 226; but when the 7 Chain is made the hook is taken out entirely and put into the top part of the second Chain, and the loop of the seventh Chain and the fresh cotton drawn through upwards. This brings the purl below, and not above, the row that is being made. Also see PICOT.

*Railway Stitch.*—Another name for *Tricot Stitch* (which see).

*Raised Cross Stitch.*—See *Cross Stitch*.

*Raised Double Stitch.*—See *Double Crochet*.

*Raised Loop Stitch.*—A pretty stitch for making Crochet borders and edgings that are executed with wool. It should be done separately from the main work, and sewn to it when finished. To form the design shown in Fig. 227, make a FOUNDATION CHAIN of eight, and work two TRICOT rows; the third row will be a return row, and upon this the loops are formed. Make a five CHAIN at every alternate stitch, and loop it in to the next plain stitch. Leave the EDGE STITCH plain. The next row is Tricot; pick up the loops as usual, taking care to take up those close behind the loops, keep the latter to the front, and count the stitches before working back; in this return row the loops will be taken alternately to those of the third row. In the design shown in Fig. 227 two

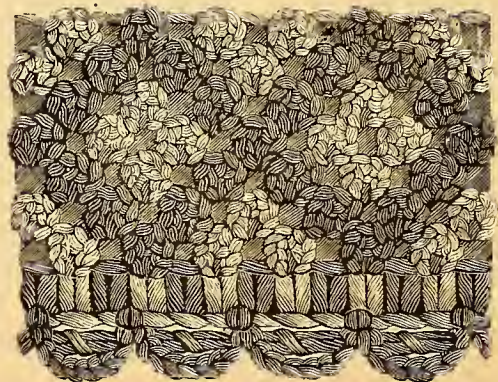


FIG. 227. CROCHET—RAISED LOOP STITCH.

colours are used in the border, and the loops are arranged so as to form a diamond shaped pattern. The colours are red and white. The Foundation is all in red, and when any white loops are to be made, bring the white wool from the back of the work, instead of the red through the stitch preceding it. Make the 5 Chain with it, and draw it through the next loop, but draw the red through with it; then drop the white until again required. A reference to the pattern will show where it is inserted. The scalloped edging is added when the border is finished. First row—DOUBLE CROCHET with red wool. Second row—a white and red Double Crochet alternately, finish each stitch with the colour to be used in the next one. Third row—like first. Fourth row—with red wool, 1 Double Crochet \* 5 Chain, 1 LONG TREBLE in the first of 5 Chain, and fasten with 1 Double Crochet, put into the fourth stitch of Foundation row; repeat from \*.

*Raised Open Tricot Stitch.*—See *Tricot Stitch*, *Open Raised*.



*Raised Spot Stitch.*—See *Spot Stitch, Raised.*

*Ribbed Stitch.*—This stitch is also called Russian stitch. It is much used for babies' socks and muffatees, and is also a good stitch for crochet counterpanes when worked in various coloured wools. It is ordinary Double Crochet, to which the appearance of ribbing is given by the hook being put into the back part of the Foundation every time a stitch is worked instead of into the front part. Provided the rows are worked backwards and forwards,

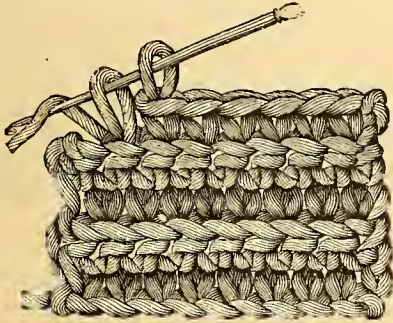


FIG. 228. CROCHET—RIBBED STITCH.

by always leaving the front loop and taking up the back one, a rib is formed; but if they are worked as a continuous round, a loop line only is the result. To work: Put the cotton round the hook, put the hook through the back loop of the FOUNDATION CHAIN as shown in Fig. 228, put the cotton round the hook and draw it through the two loops, continue to the end of the row, turn the work, and repeat.

*Russian Stitch.*—Another name for *Ribbed Stitch* (which see).

*Single Crochet.*—A stitch used in close Crochet. To work: Push the hook through the FOUNDATION CHAIN, draw the cotton through as a loop, place cotton round hook and through both loops upon the hook. Abbreviation in crochet instructions "S. C."

*Slanting Stitch.*—A variety of Double Crochet. Commence by putting the hook into the FOUNDATION as shown by the arrow in Fig. 229; do not take any cotton upon it, but pass it over the cotton after it is through the

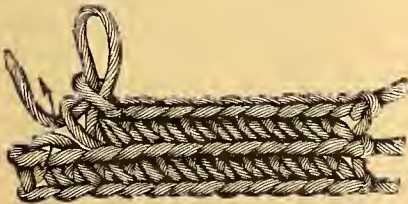


FIG. 229. CROCHET—SLANTING STITCH.

Foundation, and then draw the cotton through the Foundation as a loop; then put the cotton round and draw the two Foundation loops through into one. By this arrangement a slanting appearance is given to the stitch.

*Slip Stitch.*—A stitch much used in Raised Crochet, both in joining together detached sprays, and in passing from one part of a pattern to another at the back of the work. Push the hook through the FOUNDATION at the back part, and draw the cotton back with it through the loop

already on the hook, as shown on Fig. 230, where the Foundation is slightly turned up to show where the hook

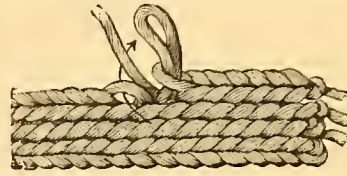


FIG. 230. CROCHET—SLIP STITCH.

should go through, the arrow marking the direction. Abbreviation in crochet instructions "S."

*Spot Stitch, Hollow.*—A stitch made with a Foundation of Double Crochet with spots upon it in Treble Crochet. A useful stitch for counterpanes, convrepieds, and antimacassars, and worked with fleecy or double Berlin wool. Commence with a FOUNDATION CHAIN of length required, upon which work a straight row of DOUBLE CROCHET. First row—work five Double Crochet stitches, insert the hook into the bottom front part of the stitch of the preceding row, and work four TREBLES without touching the loop on the hook left from the Double Crochet,

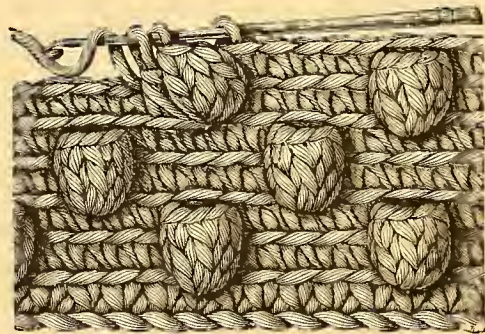


FIG. 231. CROCHET—HOLLOW SPOT STITCH.

always putting the hook into the same stitch in preceding row. For the fifth Treble put it into the same stitch as preceding four, then take up the cotton and work off the three loops on hook, as in Treble Crochet. (See Fig. 231, which illustrates this last stage of the Hollow Spot.) Work five Doubles, missing the stitch of preceding row under the spot. The second row will have the spots worked as above in it, but they will be placed so as to come alternately with the ones first worked. Must be worked all on right side, each row being fastened off, the next commenced at the opposite end.

*Spot Stitch, Raised.*—This stitch is useful for large pieces of work, such as counterpanes, convrepieds, &c., and is generally worked in strips of various colours, and sewn together when finished, as the return Double Crochet row allows of this. Berlin or fleecy wool required. It is formed with a FOUNDATION of DOUBLE CROCHET, upon which dots made with TREBLE CROCHET are worked, and so raised. Work two rows of Double Crochet, and for third row commence with 2 Double Crochet, \* push the cotton round the hook and insert into the third stitch of the first row, passing over the second row; take up the cotton and



work a Treble up to where two loops are left on the hook, work 2 more Treble into the same stitch up to the same length (see Fig. 232, which shows the stitch at this stage); take the cotton on to the hook, and draw it through the four loops, leave the stitch of the preceding row under

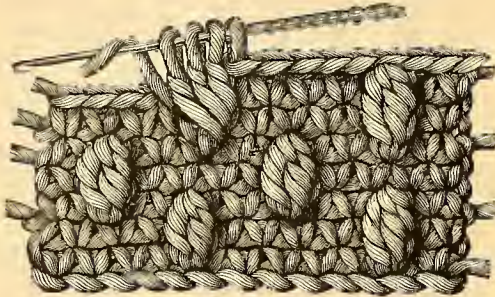


FIG. 232. CROCHET—RAISED SPOT STITCH.

the spot unworked, work five Double Crochet; and repeat from \*. Fourth row—a row of Double Crochet. Fifth row—work seven Double Crochet, and then commence the Raised Spot so that it may not come under that last worked.

*Square Stitch.*—This is made either *Close* or *Open*. A *Close Square* contains 2 Double Crochet and 2 Chain, or 3 Double Crochet and 3 Chain; an *Open Square* requires 2 Chain and 1 Double Crochet, or 3 Chain and 1 Treble, missing the same number of stitches on the Foundation Chain as the Chains worked. Example: To form a *Close Square* in Double Crochet, \* work 2 DOUBLE CROCHET into the 2 following CHAINS on FOUNDATION, 2 Chain, miss 2 stitches on Foundation, and repeat from \*. To form a *Close Square* with Treble Crochet, work as in Double Crochet, but work three TREBLES into the three following stitches on Foundation, 3 Chain, and miss 3 Foundation stitches. To form an *Open Square* in Double Crochet, \* work 1 Double Crochet, 2 Chain, and miss 2 stitches on Foundation; repeat from \*. To form an *Open Square* in Treble Crochet, \* work 1 Treble, 3 Chain, and miss 3 Foundation stitches; repeat from \*. In *Close Squares* the Doubles or Trebles forming them are worked in the second row, upon the Chain stitches, and not above the Doubles or Trebles of first row; in *Open Squares* they are worked above those made in preceding row.

*Tambour Stitch.*—For straight Crochet this stitch requires the wool to be fastened off at the end of each row, but for round articles it will work correctly without the wool being fastened off. In Fig. 233 two shades of fleecy wool, one for Foundation and one for Tambour, are used. To work: \* Make 1 DOUBLE CROCHET, 1 CHAIN, miss one stitch on FOUNDATION row, and repeat from \* to end of row. In the return row work Double Crochet put into each Double Crochet of the preceding row, shown by arrow in Fig. 233. When a sufficient length of Foundation has been worked, fasten off and commence the Tambour with another coloured wool. To make the Tambour stitch over the Foundation, join the new wool with 1 Chain on to the first Chain in the last row of Foundation, keep the wool at the back of the work, and turn the work so that the

first part made is the uppermost; put the hook into the first hole formed with the Chain stitches, draw the wool through and make a Chain stitch as an outer rib, continue up the line of holes left with the Chain stitches, draw the wool through every hole, and make the Chain or Tambour

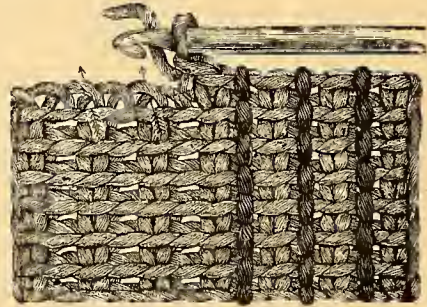


FIG. 233. CROCHET—TAMBOUR STITCH.

above each one at the end of the line, and work SLIP stitch to the next hole; turn, and work up, and continue these lines of Tambour (three of which are shown in Fig. 233), until the entire set of holes are ornamented with the raised Chain. The work can be diversified by using several colours instead of one in the Tambour lines, but the Foundation should be all of one shade of wool.

Fig. 234 is a variety of the same stitch. In this the Foundation is all worked in Double Crochet, and the raised lines worked at the same time as the Foundation. The design of this pattern is to imitate square tiles. To work: Commence with a row of DOUBLE CROCHET in dark wool,

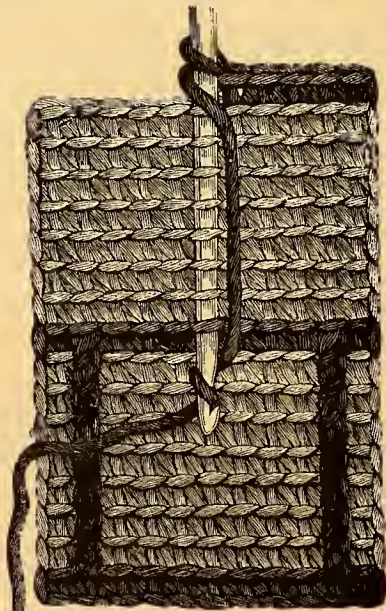


FIG. 234. CROCHET—TAMBOUR STITCH.

then work 7 rows of light wool and commence the eighth with the dark, work 5 Double Crochet and then \*, run the hook downwards through the loops on the sixth stitch of the seven preceding rows (see Fig. 234); put the wool round the hook, draw it through the last loop on the hook and make a CHAIN, put the wool round the hook and draw



through the next loop and make a Chain, and continue until all the loops are worked off and a raised Chain is made, then continue the row of Double Crochet with the dark wool, work 7 Double Crochet, and repeat from \*, work 7 plain light rows of Double Crochet and repeat the eighth row, but in this make the lines of Chain stitch not above the previous ones, but in the centre stitch of the 7 of last line.

*Treble Crochet.*—Put the cotton once round the hook, which insert into FOUNDATION, put cotton again round, and draw it through, having now three loops on hook

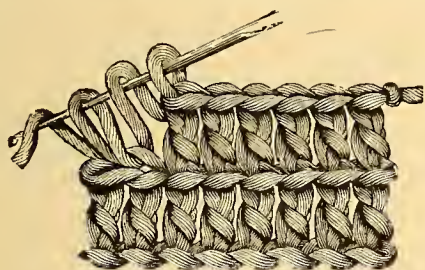


FIG. 235. CROCHET—TREBLE STITCH.

(see Fig. 235), place cotton again round hook and pull it through two of the loops, leaving two on hook, place cotton again round and pass it through the two left on the hook. Abbreviation in crochet instructions "T. C."

*Treble Stitch, Cross.*—Take the cotton twice round hook, and put it into the FOUNDATION next to stitch last worked, take cotton once round hook and draw it through as a loop, take on more cotton and draw it through two loops on the hook, which will leave three still there, wind cotton once round the hook and put the hook into

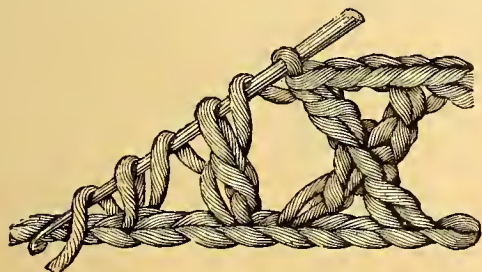


FIG. 236. CROCHET—CROSS TREBLE STITCH.

Foundation, 2 stitches from last insertion (see Fig. 236) and draw it through forming a loop, thus having five loops on hook; take up cotton and work off two loops at a time until only one remains, make 2 CHAIN and make 1 TREBLE into the upper cross part of stitch, and repeat for the next cross Treble.

*Treble Stitch, Double Long.*—A variety of Treble Crochet, but where the cotton in Treble the first time is wound once round the hook, in Double Long Treble it is wound three times, and cast off with the worked stitches one by one. It is but little used in Crochet, as the stitch formed by so many castings off is too long for anything but coarse work. Abbreviation in Crochet instructions "d. l. t."

*Treble Stitch, Long.*—A variety of Treble, in which the cotton is wound twice round hook, and cast off with the worked stitches one by one, thus making a longer stitch than ordinary Treble. To work: Wind cotton twice round hook and insert into FOUNDATION CROCHET, draw through, wind cotton once round, and draw through two loops, wind cotton once round and draw through two loops, wind cotton once round and draw through two loops, wind cotton once round and draw through last two loops. Abbreviation in Crochet instructions, "L. T." See Treble.

*Treble Stitch, Raised.*—Work three rows of RIBBED STITCH. Fourth row—work 2 Ribbed Stitches, and make a TREBLE for next, putting the hook into the stitch underneath it of the first row, work 2 Trebles in this way, then 2

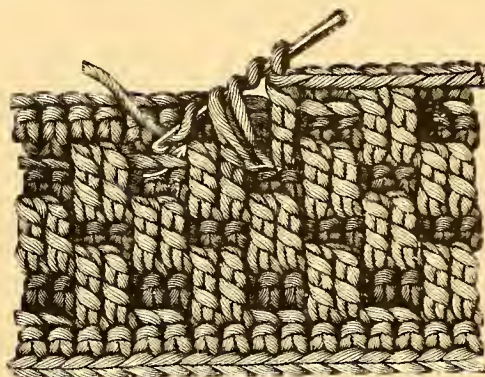


FIG. 237. CROCHET—RAISED TREBLE STITCH.

Ribbed Stitches, then 2 Trebles, and continue to the end of the row. Fifth row—turn the work and work a row of Ribbed Stitch. Sixth row—commence with the 2 Trebles,

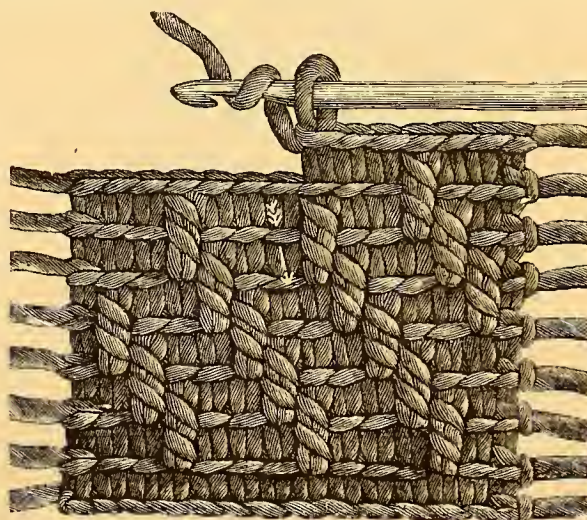


FIG. 238. CROCHET—RAISED TREBLE STITCH.

putting them into the third row beneath the stitch, and continue to work 2 Ribbed and 2 Trebles to end of row, as shown in Fig. 237. Seventh row—like fifth. Eighth—like sixth, and so on to end of pattern. By working the



RIBBED between the Treble row the raised part of the work is always kept on the right side.

A variation of this stitch is shown in Fig. 238, in which one Raised Treble is taken up the work in diagonal lines. As this arrangement does not allow of the work being turned, commence each row on the right hand side, or work the whole round. Commence with FOUNDATION CHAIN and two rows of DOUBLE CROCHET. Third row—work TREBLE CROCHET between every third Double Crochet; take it over the lines already made, as described in the first pattern, and put it in, as shown in Fig. 238, by the arrow; in the next row work as before, only putting the first Treble in the stitch beyond the one worked in the previous row. Always work 3 Double Crochet between each Raised Treble.

*Tricot Stitch.*—Also known as *Tunisian Crochet*, *Railway*, *Fool's*, and *Idiot* stitch. The easiest of Crochet stitches, but only suitable for straight work; it is usually worked with Berlin or fleecy wool, and a wooden hook, No. 4, and is suitable for couvrepieds, counterpanes, muffatees, mufflers, and other warm articles. The hook must be sufficiently long to take the length of the work upon it at one time, and when large pieces are required work them in strips and sew together so as to render them less cumbersome while in progress. To work: Make a FOUNDATION CHAIN of the required length with 1 Chain over for second row, put the hook through the second Foundation Chain, and make a stitch, leave it on the hook, pick up the third Foundation Chain, make a stitch, and leave on the hook, continue until all the Foundation stitches are picked up,



FIG. 239. CROCHET—TRICOT STITCH.

made, and on the hook. Third row—wool over the hook, which draw through 2 loops, wool over and draw through the next 2, and so on to the end of the row. Fourth row—upon the work will now be visible a number of long upright loops, put the hook through the first of these and make a stitch, leave it on the hook, and continue to pick up loops, make them and keep them on the hook to the end of the row. The rest of the work is third and fourth row alternately. Be careful to count the number of stitches on the hook from time to time, as the end loops are frequently overlooked. The work can be increased in any place by a stitch made at the end and narrowed by two stitches being looped together. The stitch is shown in Fig. 239, which

is a Tricot of 14 Chain as Foundation, and worked with shaded wools.

*Tricot Stitch, Cross.*—This stitch, worked with a fine bone hook and in single wool, is a close, useful one for comforters and muffatees, and with a large hook and fleecy wool makes good couvrepieds or crossover shawls. It is a variation of ordinary Tricot, in which the second stitch is crossed under the first and worked before it. Make a FOUNDATION CHAIN of width required, and work a row of TRICOT which take back in the usual manner. Second row—work the EDGE STITCH plain, then take out hook and draw the second loop through the first as shown in Fig. 240, by the direction of the arrow and

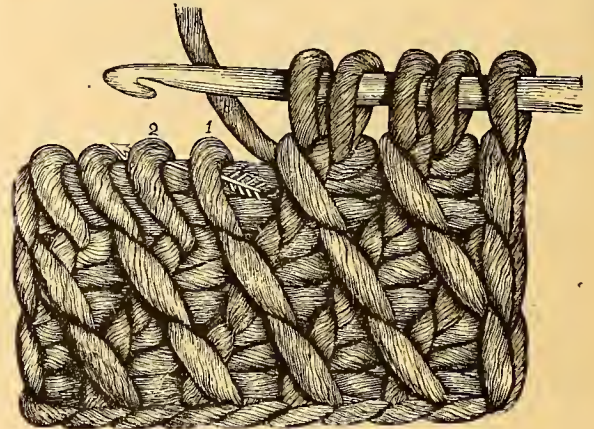


FIG. 240. CROCHET—CROSS TRICOTÉ STITCH.

the figures 2 and 1, work the loop number 2, and retain it on hook and then the loop number 1, which also retain (see illustration); continue to the end of the row, working the last stitch like the Edge stitch plain, return back as in Tricot. In the next row the Cross stitches will not come under the ones below them, but will be altered in position. Work the first loop on the row without crossing it, and turning the loop next to it over the first loop of the second cross, thus working together the two stitches away from each other instead of the two close together; these two lines constitute the whole of the work.

*Tricot Stitch, Ecosais.*—Commence by making a FOUNDATION CHAIN of eleven stitches, keep the loop on the hook, the wool being at the back of it, bring the wool over the hook to the front, and leave it at the back, put the hook into the last CHAIN Stitch but one, and bring the wool through in a loop. There will now be three loops on the hook, put the hook into the next Chain Stitch, bring the wool through in a loop, put the hook into the next Chain, and bring the wool through. There will now be five loops on the hook. Hold of the second of these five loops with the finger and thumb of the left hand, turn it over the other three loops at the back, and raise three loops from the three upright stitches of those which appear tied together. These three stitches are marked in Fig. 239 by an arrow and the figures 1 and 2. Then turn the loop made on the hook over these three loops, repeat from the commencement of the row twice more, and at



the end put the hook into the last stitch and raise one loop; work back as in the first row. Repeat the second row until the length is made.

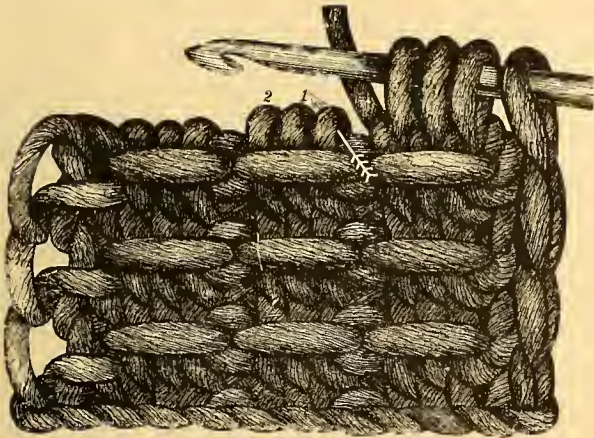


FIG. 241. CROCHET—Ecoissais STITCH.

*Tricot Stitch, Fancy (1).*—An arrangement of Tricot by which perpendicular loops are formed. It is worked with the usual Tricot wooden hook and with fleecy or Berlin wool, and is useful for comforters and petticoats, as it makes a warm, close stitch. Make a FOUNDATION CHAIN of the width required and work a line of TRICOT, which take back, first stitch through one loop and all the

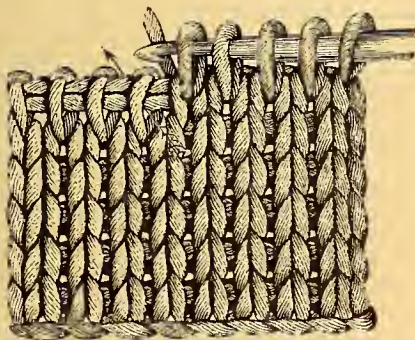


FIG. 242. CROCHET—FANCY TRICOT STITCH (No. 1).

rest through two. Second row—instead of picking up the loops, as in Tricot, push the hook through the stitch below the horizontal line and out at the back, as shown by the arrow in Fig. 242; take up the wool, draw it through to the front, and leave it on the hook. Repeat to the end of the row, and work back as described before.

(2).—This is a pretty stitch for handkerchiefs, shawls, &c., or as a stripe for a blanket. Cast on a FOUNDATION CHAIN the length required. First row—raise all the loops as in TRICOT, and work back very loosely. Second, or pattern row—keep the wool to the front of the work, take up the little stitch at the top of the long loop without drawing the wool through, put the hook from the back of the work between the next two loops, draw the wool through to the back across the long loop, pass the stitch thus formed into the one above the long loop

without taking the wool on the hook again, take up the next small stitch above a long loop (the wool should be still in front), insert the hook from the back between the next two long loops, draw the wool to the back, and pass

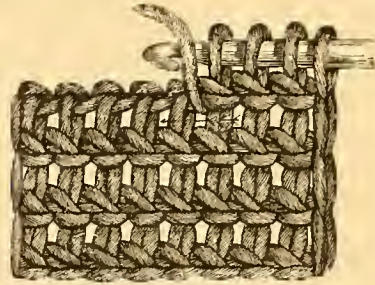


FIG. 243. CROCHET—FANCY TRICOT STITCH (No. 2).

this stitch into the last raised, continue to the end, work back in the usual way very loosely, and repeat the second row. The arrow in Fig. 243 shows how the wool should cross the loop, not where the hook is to be inserted.

(3).—This stitch is useful for petticoats and muffatees, as it is thick and close. It requires a bone hook and single Berlin or fleecy wool. (See Fig. 244.) Make a FOUNDATION CHAIN eight inches long, take up all the loops as in TRICOT, and work back. Second row—take up the Chain between the first and second perpendicular loops, draw the wool through, put the hook through the second long loop (shown by the arrow in Fig. 244) into the

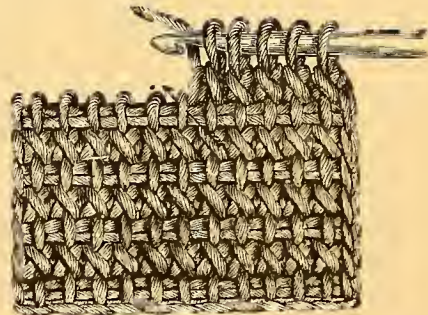


FIG. 244. CROCHET—FANCY TRICOT STITCH (No. 3).

third loop (shown by dot), and draw the third loop through the second which crosses them; then draw the wool through the third loop, which is now on the hook, \* take up the next Chain after the third loop; then cross the two next long loops, and draw the wool through the last; repeat to the end of the row; work back in Tricot. Third row—Tricot. Fourth—like the second. Continue these two rows to the end of the work.

(4).—A variety of Tricot, and worked thus: Make a FOUNDATION CHAIN the width required and take up all the stitches, and work them off one by one for first row, as in Tricot. Second row—\* thread round hook, pick up two stitches together, repeat to end of row from \* until the last stitch, which pick up singly; this is the row shown in



Fig. 245; work back, making a separate stitch of each one in last row. Third row—thread round hook, do not work the first loop of last row, so as to keep the edge of the work smooth, \* pick up next two long loops, thread round

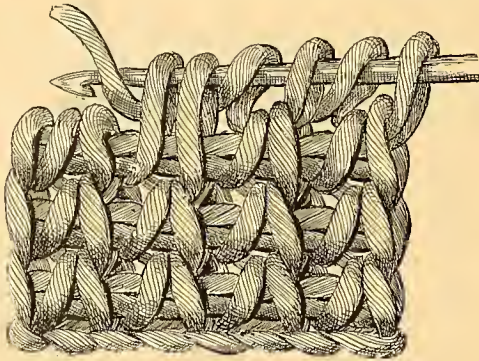


FIG. 245. CROCHET—FANCY STITCH.

hook, and repeat from \*, work the last loop by itself, and making a loop before it, return back as before. The work when seen on the wrong side looks like Treble Crochet.

*Tricot Stitch, Josephine.*—This stitch, which is shown in Fig. 246, is used for shawls or antimacassars. Commence by making a CHAIN of the full length as a foundation. First row—insert the hook in the fourth Chain stitch, draw a loop through it, draw another loop through the newly formed stitch, which loop must be retained on the hook, repeat this once more in the same stitch, insert the hook again in the same stitch, and draw a loop through. There will now be three loops on the hook as well as the loop,

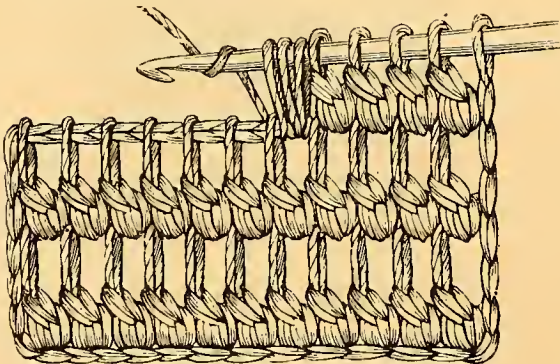


FIG. 246. CROCHET—JOSEPHINE TRICOT STITCH.

which was there at the beginning. Draw a loop through the three loops, and let that loop remain on the hook; repeat in every stitch of the row. Second row—work off as in ordinary TRICOT. Third row—make 2 Chain stitches, work in the same way as for the first row, with the exception of working under instead of into the stitches. Work off as the second row, continue to repeat the third row and second row until the work is the length required. Only work the two Chain stitches at the commencement of the rows to make them even.

*Tricot Stitch, Open.*—A fancy arrangement of Tricot so that an open stitch is formed. Work with fine Shetland wool and with a wooden Tricot hook as large as can be used with the wool. First row—make a FOUNDATION CHAIN, and work the second and third rows as in TRICOT. Fourth row—put the hook in between the two perpendicular threads that look like a plain knitting stitch, and push it through to the back of the work under the straight Chain (see Fig. 247 and arrow), draw the wool

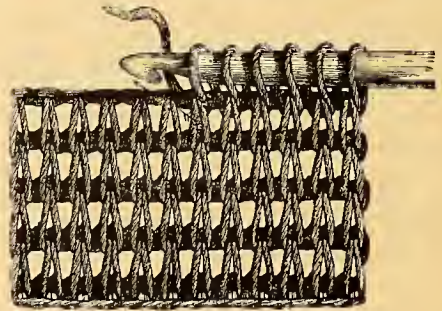


FIG. 247. CROCHET—TRICOT OPEN STITCH.

through and make a loop, which keep on the hook, and repeat to the end of the row. Fifth row—like the return row of Tricot. Sixth row—as the fourth. The work should look, as shown in the illustration, like a number of open loops with a horizontal chain as a Foundation. If the wool used is very fine, stretch the work out when finished on a board, wet it, and press it with a warm iron, protecting it from the iron with a handkerchief. This will draw the work into its right position.

*Tricot Stitch, Open Raised.*—A handsome raised stitch used for crossovers, petticoats, and comforters. It should be worked in double Berlin or four thread fleecy wool. Make a FOUNDATION CHAIN of the width required, and work a row of TRICOT, and back. Second row—Work the first stitch plain, then bring the wool in front of the work and put the hook into the hollow between the first

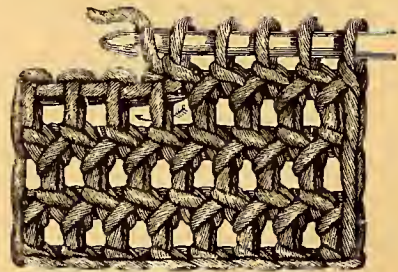


FIG. 248. CROCHET—OPEN RAISED TRICOT STITCH.

and second loop, allow this to catch hold of the wool at the back, the wool passing from the front to the back over the work, bring the hook back again to the front with the wool on it, put it into the hole between the second and third loops, and let it catch the wool, returning with it on the hook, where there will now be three loops for the one stitch, draw the last made loop through the other two (see Fig. 248), and retain it on the hook. For the next stitch



put the wool forward, and the hook into the same space as before, between the second and third loops, and repeat from \*. Work the last stitch as the first stitch, and work back in Tricot.

*Tricot Stitch, Point de.*—A pretty stitch, suitable for children's quilts and couvrepieds, worked with double or single Berlin wool, according to taste and the size of the article to be made. It should be worked in strips for large couvrepieds of various colours, or in shaded wools in one piece for children's quilts. Make a FOUNDATION CHAIN of the width required. First row—Wool round the hook, pass the hook through the third Chain and draw the wool through, leave it on the hook, wool round the hook and again into the same third Chain, draw the wool through, wool round the hook and pass through the first two loops on the hook, then round and through three loops on the hook; there will now be two loops left on the hook; \* wool round the hook and pass it through the second Chain from last on the Foundation, draw the wool through, and leave it on the hook, wool round, and again pass the hook through the second Chain and draw the wool through, wool round and through the two first loops on the hook, wool round

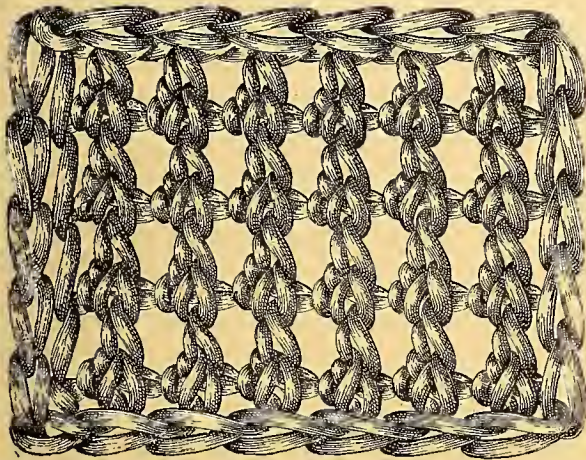


FIG. 249. CROCHET—POINT DE TRICOT STITCH.

and through the next three, leave three loops on the hook; repeat from \* to the end of the row, always increasing the stitches left on the hook; work the last stitch by putting the wool through and drawing it up to the length of the rest. Second row—Work back, wool through the first loop, \* 1 Chain, wool round and through the loop of Chain and one on the hook; repeat from \* to end of the row. Third row—1 Chain, \* wool round the hook, put the hook through the long loop and through a horizontal thread that will be seen between the stitches of the last row beneath the line made in working back, draw the wool at once through these two loops, wool round the hook, and this time put into the horizontal thread, only putting the hook under and through it, not over it, draw the wool through, then wool round the hook and through the two first loops on the hook, wool round the hook and through the next three loops, and leave two on the hook; repeat from

\* to the end of the row, always leaving after each stitch a fresh loop on the hook. Repeat second and third rows throughout the work. Fig. 249 shows the stitch fully worked.

*Tunisian Crochet.*—See *Tricot Stitch*.

**Crochet Braid, or Cordon Braid.**—A description of cotton braid, very fully waved. They are heavy-made, and are employed both for braiding and as a foundation for crochet work, hence its name.

**Crochet Cottons.**—So called because manufactured expressly for crochet work. They can be had on reels, in balls, or in skeins. The numbers run from 8 to 50.

**Crochet Needle, or Hook.**—A name derived from the French *Crochet*, a small hook. It consists of a long round boue, or gutta percha needle, having a hook at one end, or a steel one fixed into a handle.

**Crochet Silk.**—(*Soie Mi-serré*). This silk is so called by the French because only half tightened in the twisting. It is a coarse description of Cordonnet, varying only from it in the mode of twisting, but more brilliant and flexible than the usual purse and netting silks, and thus distinguished from them by the name of the work for which it is intended. A finer twist in black for Russian stitch is to be had. There is also the ombré crochet or purse silk.

**Crochet Twist.**—Otherwise called NETTING SILK and PURSE TWIST. A more tightly twisted cord than that called *Soie Mi-serré*. It is sold in large skeins of eight to the ounce, or by the single skein, or by the dozen.

**Cross Bar, Open.**—A stitch used in pillow laces for Braids, or to form an open side to a leaf where the thick side has been made in cloth stitch. The manner of working is described in BRAID WORK. (See *Open Cross Braid*.)

**Cross-Barred, or Checked Muslin.**—Also called Scotch Checks. These muslins are all white and semiclear, having stripes of thicker texture and cords to form the pattern, either in checks or stripes. The widths run from 32 inches to a yard, and the prices vary much. They are employed for curtains and covers of furniture, as well as for dresses, aprons, and pinafores. There are also Hair Cord and Fancy Muslins of the same description of material.

**Crossing.**—See KNITTING.

**Cross Stitch.**—The manner of making CROSS STITCH in Berlin Work and Crochet is described under those headings, but the stitch is also largely used in various fancy

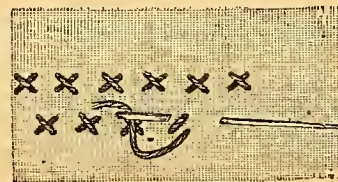


FIG. 250. CROSS STITCH.

embroideries upon silk, cloth, and linen materials, and is formed with all kinds of purse and other embroidery silks, and coloured linen threads. The stitch is made as shown in Fig. 250. Its beauty consists of its points being



enclosed in a perfect square. Take the first part of the stitch from the left-hand bottom side of the square across to the right-hand top side, and the second from the right-hand bottom side to the left-hand top side, crossing over the first stitch.

**Cross Tracing.**—This cross tracing is used in Honiton Pillow Lace as a variation to Vandyke tracery and CLOTH and SHADOW STITCHES for leaves. It requires to be executed with extreme attention and care, as it is not marked out with pins, and as two arms of the cross are in progress together, two twists have to be attended to. The two arms are commenced at different sides, brought down to meet in the middle, and carried again to the sides. In making a Cross Tracing it is advisable to put a pin into the middle hole, so as to mark it. The directions given are for working a Cross Tracing over ten pairs of BOBBINS, and in a small space; in a large space the twist can be thrice instead of twice, and the work taken over a greater number of Bobbins. The workers are twisted twice as they pass to and fro, and the passive Bobbins on each of the strands thus formed only once; the pattern is made by varying the place of the twist. First row—work 1, twist, work 8, twist, work 1. Second row—work 2, twist, work 6, twist, work 2. Third row—work 3, twist, work 4, twist, work 3. Fourth row—work 4, twist, work 2, twist, work 4. Fifth row—work 5, twist, stick a pin, work 5. Sixth row—work 4, twist, work 2, twist, work 4. Seventh row—work 3, twist, work 4, twist, work 3. Eighth row—work 2, twist, work 6, twist, work 2. Ninth row—work 1, twist, work 8, twist, work 1.

**Crowns.**—These are used in Needle Point laces to ornament the BRIDES and CORDONNET, and are identical with COURONNES (which *see*.)

**Croydons.**—A description of cotton sheeting, from two to three yards wide; also a make of calico varying from 27 to 36 inches in width. They are stout, and have a slightly glazed finish.

**Crumb Cloths.**—A heavy Damask, made in grey and slate colour, of all sizes, in squares and widths, the latter varying from 14 to 36 inches. The designs on these cloths are adopted for the purposes of embroidery, being worked over in outline with coloured wools, silks, and crewels. For stair coverings they can be had in grey and slate colour, and also with borders, varying from 18 inches to two yards in width.

**Cubica.**—A very fine kind of Shalloon, used for lining coats and dresses. It is made of worsted, and varies in width from 32 to 36 inches. *See* SHALLOON.

**Cucumber Braid.**—*See* BRAIDS.

**Cucumber Plaitings.**—*See* PLATINGS.

**Cuir.**—The French word to signify LEATHER (which *see*.)

**Curragh Point.**—*See* IRISH LACE.

**Curtain Serge.**—This is a new material, produced in several "art colours." It is a stout all-wool stuff, employed for portières and other hangings. It is 54 inches in width, and is a handsome looking fabric.

**Curves.**—These are made in pillow laces, with the false pinholes, in the same manner as CIRCLES (which *see*).

**Cushion.**—A term sometimes given to the pillow upon which pillow laces are made. *See* PILLOW.

**Cushion Stitch.**—Cross stitch has become confounded with Cushion Stitch in consequence of its having been so called when used in ancient Church embroidery to ornament kneeling mats and cushions, but the real Cushion stitch is of almost as ancient an origin, and is a flat Embroidery stitch largely employed to fill in backgrounds in old needlework. It was sometimes worked very minutely to fill in faces and hands of figures before the introduction of the peculiar chain stitch in Opns Anglicanum work. As a background stitch it is well known, and is to be found in many pieces of needlework executed in the fourteenth and fifteenth centuries. After Church embroidery fell into disuse Cushion stitch was formed with worsteds upon canvas that was slightly open, but woven with the same distance between each thread; it then formed both pattern and background. It is now worked in a frame upon an evenly woven close coarse canvas, the threads of which serve as guiding lines. It is a variety of SATIN STITCH; its peculiarities are its forming regular vandykes, curves, and half circles one above the other on the background, instead of being taken from end to end of the space without variation. To work: Keep the embroidery silk entirely on the surface of material, bring the needle up from the back at one end of vandyke or curve, and put it down at the other in a straight line from where it came out. Bring it up close to where it went down, a thread of the material being sufficient to hold it, pass it back across the space to the side it first came from, and put it through the material so as to form another straight line. Continue until the space is covered, and lay the lines of stitches with the evenness and precision of weaving.

**Cut Canvas Work.**—This is similar to BRITISH RAISED WORK (which *see*).

**Cut Cloth Flower Embroidery.**—A fancy embroidery that is now out of date. It consists of producing upon a flat surface garlands and groups of raised flowers in their natural colours. Cut out of fine cloth that matches them in tint the petals of the flowers and the various leaves. To work: Lay these upon the foundation, and either fasten them to it with BUTTONHOLE STITCH in filosomes, as in BRODERIE PERSE, or with long SATIN STITCHES. Fill in the centres of the flowers with FRENCH KNOTS and various fancy embroidery stitches, and ornament the leaves and form tendrils and sprays that are too fine to be cut from the coloured cloth with CORAL and FEATHER STITCH worked upon the background.

**Cutting off Bobbins.**—Lift the pair to be tied and cut in the left hand, and place the scissors closed under the threads, which bring round over them; then turn the scissors, the points facing the pillow, open the blades wide, and draw the upper threads in between them as high as the hinge, close the scissors gently, and the threads will not be cut. Now draw the scissors down out of the encircling threads, and a loop will come through on one point of the



scissors; snip this, and the bobbins will be cut off and yet tied together for future use.

**Cutting Out.**—Cutting-out is the art of dividing a piece of material into such forms, and agreeably to such measurements, as that, when sewn together according to a due arrangement of the several pieces, they shall form the garment or other article desired. To do this correctly and without waste of the material, lay the patterns upon it, in various positions, so as to utilise every spare corner, taking care to lay each piece the right way of the grain, and to leave the “turnings-in” sufficiently deep not only to allow for the stitching, but also for enlarging the article if found to need alteration. The various pieces of the pattern having been fitted to the stuff, tack them down and then cut out. If the material be carefully doubled, the two sides may be cut out simultaneously; but take care to make no mistake as to the right and wrong sides, if there be any difference, or both may be found cut for the same side. The following are a few general and essential rules applicable to the cutting out of every article of wear or use, more or less.

All *linings* should be cut out first. If about to prepare a *Bodice*, for example, lay the rolled lining on the table in front of you, the cut end towards you, having first pinned a smooth cloth tightly across the table, on which to fasten the work when necessary. Along the selvedge of the lining on the left side place the right front of the bodice pattern (the side with the buttonholes or eyes), and pin along the edge of the pattern parallel with the selvedge, allowing an inch and a half for turning in. The whole pattern must be smoothed out well, and pinned down. Then place the left hand side (where the buttons are placed) on the front, on the opposite side of the lining, and pin it down likewise at the selvedge, running or tacking down the whole model upon the lining, following the outline throughout. Then the two backs should be laid upon the lining, the centres being laid parallel with the selvedges, one inch being allowed from them; pin them down and tack the outlines. Then follow the sleeves, which must be so turned that the upper part in front is placed straight with the material, which will throw the under portion a little on the bias. This done, cut out each outlined piece half an inch beyond the outline, to allow for turning in; but the fronts must be left uncut to preserve the selvedge edges. You should then chalk, or run in cotton, the letters “R.” and “L.” on the right and left sides of the bodice, and also on the two sleeves, adding a “T.” to distinguish the top of each of the latter. After cutting out the lining, the material itself is to be tacked to it, and cut out likewise, having previously been laid smoothly on the table and pinned down. Supposing the article to be a bodice, as soon as prepared, and the material and lining are tacked together, try it on inside out, tightening it in at the “darts” by means of pins run in successively along them.

In cutting out side-gores, side-pieces, and back-pieces of a polonaise or bodice, be careful to lay the grain of the material in an exact line parallel with the line of the waist. The bodice will be drawn aside if the cutting out be at all

on the bias. Cut the fronts the long way of the stuff. If the material be striped, or a plaid, the matching of the several parts of the pattern should be carefully attended to. There should be a perfect stripe down both the front and back of the bodice.

Silk materials are sometimes too narrow for a large sleeve to be procured from a breadth of it. In this case the joining of two selvages would be advisable, making the union underneath the sleeve. A little of the latter should be sloped out in front at the top, to make it less deep there than at the back, where room is required, remembering always that the sleeve must be cut on the straight in front, the crosswise part of the same falling behind. Make no mistake as to cutting them in pairs. The length of the sleeve on the upper part of the arm should be about 2 inches longer than that of the underneath portion, where it has been cut out. In shaping out the shoulder-pieces and arm pieces, which stand in lieu of sleeves on mantles such as dolmans, remember to cut them with the bias down the middle. When cutting any piece of stuff on the bias, such as trimmings, flouncings, &c., it should be correctly and completely so done, otherwise the work will be drawn awry.

In cutting out a *Skirt*, the front sides of the gores must always be straight, and the bias sides towards the back. The same rule applies to overskirts and trains. Seams in the middle of either the front or back of a skirt should be avoided. Figured materials and those having a nap or pile need careful attention, so that the several portions of the cloth should be cut to lie in the same direction, the flowered designs running upwards, the ordinary nap of the cloth running downwards, and the pile of velvet or plush whichever way may be preferred, provided that uniformity be observed; but as sealskin—which supplied the original idea of plush—is always laid with the fur lying upwards, so it is usually thought that velvet looks more rich when laid thus, than downwards. No incision in the material should be made until every portion of the pattern has been laid in its proper place.

The method of cutting out a *Bodice* has been given, because a more complicated undertaking than that of a skirt, while the general rules of tacking on the pattern, and then cutting out the lining, and then the material, applies equally to all parts of a garment. It is usual, however, to cut out the skirt first, then the polonaise or bodice and overskirt if there be one. The sleeves might be made up underneath by means of joinings, were there a scarcity of material, and the trimmings should be left to the last, as scraps might be utilised for them. When there is any deficiency in stuff it may be economised by facing the fronts, or adding a false hem, instead of turning down the hems, also by adding small pieces under the arms, as well as piecing the sleeves, and often both fronts of a bodice may thus be obtained out of one breadth.

When cutting from a *pattern*, take the right side of the bodice, and when you have cut another right side from it, turn it on the other side, the reverse side now being uppermost.

Should there be a floral design on the material, take care not to cut it double, without first taking note of the



position of such design, that the flowers, pines, or other such pattern may not be turned upside down on one of the two pieces.

*Frills*, to be sufficiently full, should be cut twice the length of the piece of stuff (cap front or collar) on which they are to be sewn when whipped, and

*Linings* of hats, bonnet fronts, tippets, and other round forms should be cut on the cross, and so should strips for pipings and linings for broad hems.

To cut cloth of any kind on the *cross* or *bias*, that is, diagonally with the grain, fold the end of the stuff corner over, like a half handkerchief, so as to lay the raw edge along the selvedge. Then cut off the half square, and from this obliquely cut piece take the strips for piping if required. To take off a yard crosswise, measure a yard along each of the selvedges, after the half square has been removed, crease the material carefully across obliquely, let someone hold it in place, and cut it in the fold. Satins, velvets, and silks may be purchased cut either on the bias or straight. In order to save the trouble of measuring each bias length to be taken off, it is a bad habit of some workers to place the first-cut piece on the material, and cut by it. This causes the bias to be untrue throughout, and the flounces to hang badly. Experienced workers begin by cutting the edge of the material very straight, and then folding it cornerwise, so as to lie on the selvedge. A perfect bias line is thus formed. The required widths of the fabric should be marked at each side of the selvedge with chalk when measured; they can then be kept to the bias line. It must be remembered that a flounce of 4 inches wide must be measured on the selvedge 6 inches and so on. In cutting twilled fabrics and crape, the right side of both materials must be laid down on the table, and the left-hand corner turned over. This brings the twilled lines to the perpendicular, keeping the right side always uppermost.

So various are the patterns of underclothing, and so different the sizes required, that it would be impossible to supply hard and fast directions for the cutting out of special articles for infants, children, and adults. Thus a few general rules respecting them alone can be given, but these will be found sufficient to guide the needlewoman, and enable her to avail herself of the paper patterns in every style, and of any dimensions which she can procure.

All linens and calicoes should be washed prior to being cut out. All linens, including lawn, cambric, and Holland, should be cut by the thread, one or two strands being drawn to guide the scissors. All calicoes, muslins, and flannels may be torn, but to do so the material should be rolled over on each side at each tear that is given. All the several portions of underclothing which are liable to be stretched in wearing, such as skirts, sleeves, wristbands, shoulder straps, collars, and waistbands, should be cut with the selvedge, or straight way of the stuff. Frills and pieces gathered or fulled between bands and flounces should be cut across the material, from selvedge to selvedge.

For the cutting out of ordinary *Underlinen* for adults the following are the average quantities that will be required. For a *Chemise* of longcloth, from  $2\frac{1}{2}$  yards to

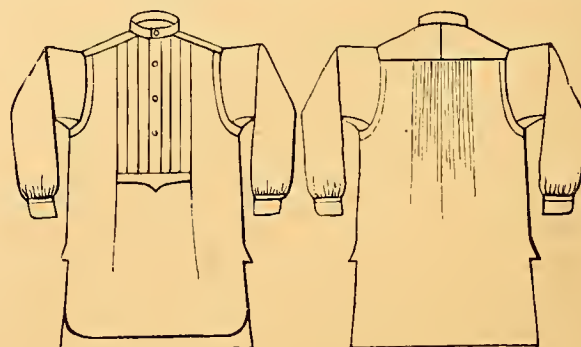
$3\frac{1}{4}$  yards, and from  $2\frac{1}{2}$  to  $3\frac{1}{2}$  yards of embroidery edging. For a *Combination Garment* about 3 yards of longcloth,  $2\frac{3}{4}$  of embroidery for the neck and arms, and 1 yard 4 or 6 inches of ditto for the legs. For *Drawers*  $2\frac{1}{2}$  yards of longcloth and  $2\frac{1}{2}$  yards of frillings. For flannel *Knickerbockers*  $2\frac{3}{4}$  yards. For a square-cut *Petticoat Bodice*, cut the same behind as in front,  $1\frac{1}{4}$  yard of longcloth, and  $2\frac{1}{4}$  yards of trimming for the neck and armholes. For a *High Petticoat Bodice* cut down V shape in front,  $1\frac{1}{4}$  yards of longcloth, and  $1\frac{3}{4}$  yards of trimming.

To cut out a *Nightdress* of ordinary length and proportions 4 yards of longcloth will be required, and the quantity of trimming depends on the pattern and the fancy of the wearer. Those intended to be made with a yoke at front and back, should be cut 5 inches shorter; or if with a yoke at the back only, the back alone should be cut shorter, because the yoke drops it off the shoulders at that part. The yoke must always be cut double, and on the straight way of the stuff, to allow the gatherings of the skirt depending from it to be inserted between the sides of the double yoke, and to be stitched down.

A *White Petticoat* of longcloth, of walking length, will require about  $4\frac{1}{2}$  yards, supposing that the front breadth be slightly gored, one gore on each side, and one plain breadth at the back.

Having given the quantities required for several under garments, the order of cutting out the same follows; but the rules in reference to certain amongst them will be given *in extenso*, such as—for adults, a *shirt*, *chemise*, *nightdress*, and *drawers*; and an infant's *barrow*, *shirt*, *stays*, *petticoat*, and *nightgown*.

*Shirt*.—To cut out an ordinary medium sized shirt, like the annexed pattern at Fig. 251, allow 37 inches in length for the back and 36 in front, cutting from a piece of linen or calico 33 or 34 inches in width. About three yards of this width would suffice for one shirt. Were half a dozen required, an economical and experienced cutter could procure them out of 17 yards of material.



FRONT.

BACK.

FIG. 251. DIAGRAM OF MEDIUM-SIZED MAN'S SHIRT.

So place the back and front pieces of the body together as to leave the difference in their length or "tail" at the lower end. Mark off at the side, from the top, the 9 inches in depth for the armhole, and divide the remainder below it into two equal parts. At the upper half the back and front pieces must be sewn together; the lower must be



left open and the front corner rounded. Next slope out the armhole. Mark off 2 inches at the top, and cut down to within 2 inches of the bottom, which is to be curved out to a point. From the armhole, along the shoulder, mark 6 inches, taking off a slope of 1 inch in depth, cutting from the armhole, gradually decreasing in depth towards the 6 inch mark, finishing in a point, and preserving a straight line.

The neck piece is measured and cut as follows: Draw the line A  $9\frac{1}{2}$  inches long, and dot at  $3\frac{1}{2}$  inches from the bottom. Draw with a square the lines C, D, and B. Mark 2 inches on B,  $4\frac{1}{4}$  on D, and  $2\frac{1}{2}$  on C, and draw line E, as indicated in the diagram, then, with a piece of chalk in the right hand, draw a half circle, or small arc from D to

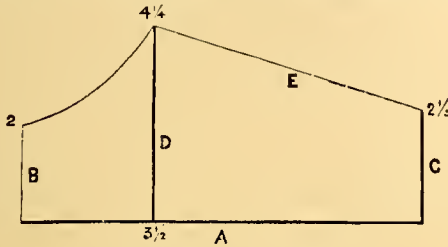


FIG. 252. NECK PIECE OF SHIRT.

B to give the proper curve for the neck. The pattern for half of the neck piece being completed, it should be arranged on the material so that the neck piece may be cut on the bias, from shoulder to shoulder, the seam uniting the two halves being in the centre of the back. The neck pieces must always be double. (See Fig. 252.)

The breast of the shirt has now to be made. Mark the centre of the front at the top of the body, and cut out of it a piece 6 inches on each side of the point marked to the extent of  $14\frac{1}{2}$  inches. The piece to replace this should be cut 15 inches long, that when inserted it may be 8 inches in width. If it be desired to make the breast quite plain on each side of the centre plait, the linen must be doubled; otherwise, the fulness allowed for the plaiting must depend on the current fashion or individual fancy. The neck band must be 17 inches long and  $1\frac{1}{4}$  inches in depth at the centre of the back, gradually sloping to  $\frac{3}{4}$  of an inch in front, and should likewise be of double linen. For the sleeves take  $22\frac{1}{2}$  inches of the material, cut it on the bias, 14 inches, broad at the wrist, and 20 inches broad at the shoulder. One width of  $3\frac{1}{4}$  inch linen or calico will be sufficient. But should the material be narrower, a small gore placed at the top of the sleeve on the straight side will give the necessary width. The wrist should be  $8\frac{1}{2}$  inches in length, and may be  $3\frac{1}{2}$  inches or more in depth, according to the fashion of the time or personal fancy. If intended to turn over, and lie back on the wrist, a single lining will be sufficient, as the thickness should be reduced.

For a man's night shirts a greater length must be allowed than for day shirts, and the collars and wristbands wider. Strong calico should be employed instead of linen or calico shirting. Otherwise there is little difference between the two garments. To make half a dozen of full

size about 21 yards of yard wide linen or calico will be required. Lay aside 15 yards for the bodies of the shirts, dividing the piece into six. Each will then be  $2\frac{1}{2}$  yards long. Then cut from the remainder of the piece  $3\frac{3}{8}$  yards for the sleeves, which subdivide again into six parts. Each will then be about 20 inches long, which, when cut lengthwise into two parts each, will make a pair of sleeves. For the collars cut off 1 yard and 4 inches from the original piece of calico, subdividing the width of the collar piece into three parts, and each piece into two in the length. This division of the 1 yard and 4 inches will give six collars of 20 inches in length; 20 inches more will be wanted for wristbands, subdividing it so as to allow 10 inches in length for each. The sleeve gussets will require 12 inches of the calico, the shoulder straps  $10\frac{1}{2}$  inches, and the neck and side gussets 9 inches.

For cutting out an ordinary *Chemise* in the old fashioned, and but slightly gored style, suitable for poor persons, the following are the leading rules: Take  $2\frac{3}{4}$  yards of calico of ordinary width, and cut off a strip 7 inches in depth for the sleeves. Double the remaining length. On the centre crease, or fold, measure off from the selvedge  $3\frac{1}{2}$  inches for the width of the side gores, and from this point measure 4 inches for the length of the shoulder, marking at the corresponding points for the opposite selvedge. Cut each gore down, sloping gradually from the point,  $3\frac{1}{2}$  inches from the selvedge, to a point at half the length of the chemise. The straight side or selvedge of each gore is to be joined to that of the chemise, the selvedges being sewn on the right side. Oversew and fell the sides, leaving 11 inches open for each of the armholes. Cut out a piece 4 inches in depth for the neck at back and front, and from the point marking the length of shoulder, to the corresponding point on the opposite shoulder, rounding out the corners. The half of this piece which has been cut out will serve to make the neck band, which latter may be about 36 inches in length and 2 in depth. Into this band the neck of the chemise must be gathered, stroked, and stitched. Cut the sleeves 14 inches in width, and each gusset 4 inches square. These latter can be obtained from the remainder of the piece cut out of the neck part of the material. Unite the gussets to the sleeves, run or stitch and fell the latter, stitch the ends of the sleeves, stitch and fell them into the armholes, stitch or hem the skirt, and trim the neck, sleeves, and skirt according to taste.

The rules for cutting out a *Night Dress* resemble in many respects those for a shirt. The alterations requisite will be too obvious to the needlewoman to require any notice here, and the same diagram supplied for the neck piece of the shirt will suffice for a night gown or night shirt. See GORED UNDERLINEN.

To cut out women's ordinary *Drawers* the following are good general rules, always remembering that differences in size, both width and length, and certain variations in cut, may be made from this pattern to suit individual convenience. From a piece of calico  $2\frac{3}{8}$  yards in length cut off one-eighth for a waist band. Then fold over half of the remaining length from the centre of the width, so that the two selvedges shall be even, one lying exactly over



the other. At the lower end mark a point 12 inches from the centre crease, and on the selvedge another at 21 inches from the lower end of the leg, or ankle. At the top make a mark on the crease at a point  $2\frac{1}{2}$  inches from the waist, and on the selvedge likewise one at the same distance from the waist. Below this point mark one at  $5\frac{1}{2}$  inches from the selvedge, and on the waist at 3 inches from the latter. Cut from point 12 inches at the extremity of the leg to point 21 inches on the selvedge, forming a well curved line, and from thence to  $5\frac{1}{2}$  on the waist line. Then turn back the upper fold, and cut the single mate-

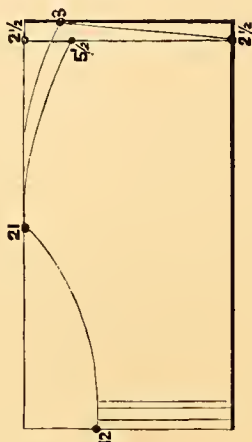


FIG. 253. WOMEN'S DRAWERS.

rial from point 21 to that at 3 inches at the waist, and proceed to cut along the under fold from this point, 3 inches, on the waist, to the point on the crease marked  $2\frac{1}{2}$  inches in a straight line, crossing the material obliquely. From this point cut straight along the upper fold to the point marked at  $5\frac{1}{2}$  inches, and thence on to the  $2\frac{1}{2}$  inch point, making a cutting parallel with that of the waist. This completes the half of the drawers. If many tucks be desired, the length given must be augmented, and insertion, or edgings of white embroidery may be added at pleasure. (See Fig. 253.)

The making of infants' clothing is usually learnt at an early age, and is almost too simple to need description, but two or three garments may be made an exception, and general rules given.

To make an infant's *Barrow* a yard of flannel will be required. Make three box plaits in the centre, down the length-way of the stuff, tack or pin them securely, and then herringbone them down on each side to a depth of about 6 inches. The pleats should be so regulated in width as to make the herringboned back of the same width, as each of the fronts, which are to fold across each other, so dividing the bodice portion of the barrow into three equal widths, the armholes being sloped out so as to bring the centre of each to the outer line of herringboning. The whole barrow should be bound round with flannel binding, and four strings attached on either side, placed on the edge on one side, and further inwards on the other, so as to make the fronts overlap. There should be a crossbar of double

stitching where the box plaiting opens free from the herringboning. (See Fig. 254.)

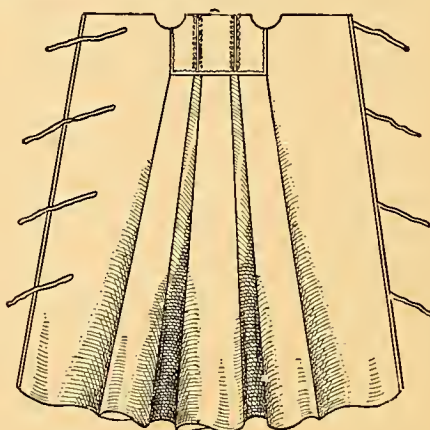


FIG. 254. INFANT'S BARROW.

To cut out an *Infant's Shirt*, about  $22\frac{1}{2}$  inches of cambric or lawn will be required. Fold it so as to overlap across the chest, and then fold it back again straight down the centre of the piece at the back. Allow for the width of the shoulder-strap, and cut through the four folds of the cambric to a suitable depth—say,  $2\frac{1}{4}$  inches—for the front and back flaps, which are to be turned over the stays. Then cut down from the top of the shoulder on each side to a depth of from  $2\frac{3}{4}$  to 3 inches for the armhole. The depth of the shirt, cut down the selvedge, should be  $11\frac{1}{4}$  inches. If sleeves be not worn, frills round the armholes supply their place.

For an *Infant's Stays*, about a quarter of a yard of a corded cotton material will be required; or, if not made of this, stitchings should be worked at even distances, in doubled *piqué* from the top downwards. A band of linen,

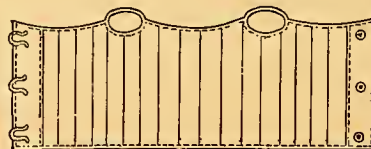


FIG. 255. INFANT'S STAYS.

doubled should be stitched down at each side for the buttons and buttonholes, and a cutting made for the arms (see Fig. 255), the shoulder-straps to which may be of white or pink elastic. The stays should measure about 18 inches in width, and be bound round.

For an *Infant's Petticoat*, two yards of fine flannel and a quarter of a yard of long cloth will be required. The latter will be needed round the body; it should be doubled, and left about 20 inches in length at the waist. The flannel should be cut in two and joined, so as to leave two breadths in width for the petticoat. It should then be gathered into the deep bodice band, and bound all round. The former should be stitched and bound, and tapes sewn to it, two on each side, but one pair within the edge, that it may lap slightly over the other side,



**Cut Work.**—The name given by English writers to one of the earliest known laces that shared with Drawn Work and Darned Netting in the general term of Laces by which all laces was designated by ancient writers: but known individually as Point Coupé, Opus Scissum, and Punto Tagliato.

The first mention of the lace occurs in chronicles dating from the twelfth century. The manufacture was then confined to the nunneries, and kept a secret from the general public. The work was used to adorn priests' sacramental robes and the grave clothes of saints. From the fifteenth to the seventeenth centuries it was universally made, and formed the chief occupation of high-born ladies, who ornamented all their fine linen with it, and made costly gifts of palls and altar cloths ornamented with the lace to the Church, while in the pictures of those centuries it is often represented as borders and trimmings to dresses. The pattern books of those times, particularly those of Vinciola, published in 1587, are full of numerous

the frame close together, in others leave open spaces between them, and cross and interlace them where necessary. After these threads are arranged take a piece of fine lawn (that used in olden time was called Quintain, from the town in Brittany where it was made), gum it on at the back of the fastened threads, and tack them to it. Wherever the pattern is to be left thick, shape the fine lawn so as to form the design, and **BUTTONHOLE** round the edge of that part, and where the pattern is left open interlace and draw the threads together, and, when the work is finished, cut away the fine lawn from underneath these parts. Form an edge to the lace with **Buttonhole**, and ornament the **Buttonhole** with **PICOTS** and **COURONNES**. Ornament the parts of this lace where large portions of lawn are left with embroidery in coloured silks and gold and silver threads.

The lighter kind of **Cut Work** is made thus: Fasten into the frame a number of unbleached threads and tack underneath them a parchment pattern. Where the pattern



FIG. 256. CUT WORK.

geometrical designs for this work. Two kinds of **Cut Work** were made—the most ancient, a thick kind in which the threads were backed with linen; and a light sort, where the threads were embroidered without a foundation. This was the commencement of needle made lace, and was elaborated in Venice into the celebrated Venetian Point, while in other parts of Italy it gradually merged into Reticella, and in the Ionian isles into Greek Lace. The making of **Cut Work** has gradually been superseded by the finer and more complicated lace making, but in Sweden it is still to be met with, and in England and along the coast of France during the last century it was occasionally worked. The stamped open work decorations used inside coffins, and known in the trade as “pinking,” owe their origin to the trimming of grave clothes in olden times with this lace.

The thick **Cut Work** is made as follows: Fasten a number of fine and unbleached threads in a frame, and arrange them so as to form a geometrical pattern by their crossing and interlacing. Fasten them in some parts of

is to be thick **Buttonhole** these threads together so as to form a device. **Buttonhole** together a larger or smaller number of threads, according to the width of the part to be made solid. Ornament the edge of the lace with fine **Buttonhole** and with **Picots** and **Couronnes**. Fig. 256 is one of Vinciola's patterns, and is intended to be worked in both kinds. The cross forming the centre of the right hand scallop is backed with lawn, and its edges **Buttonholed** round; while the star surrounded with a circle, in the left hand scallop, is made entirely of threads **Buttonholed** together. The light edgings are of **Buttonholed** threads ornamented with **Picots**.

**Cyprus Embroidery.**—In the twelfth and thirteenth centuries the Island of Cyprus was celebrated for its embroideries with gold and silver thread, an art the natives had probably acquired from the Phrygians and Egyptians. The work was of Oriental design, but has long ceased to be manufactured in the place.

**Cyprus Lace.**—The lace known under this name was



identical with some kinds of Cut Work, and was of very ancient manufacture. It formed a great article of commerce during the twelfth and thirteenth centuries, and is mentioned both by English and French writers as having been used in their countries. It was made of gold and silver threads. A coarse lace is still made by the peasants, but it is not valuable.

**Cyprus, or Cyprus Lawn, or Cyprus Crape Cloth.**

—A thin, transparent, elastic stuff, somewhat resembling crape, and exclusively designed for mourning attire. It is known by the three names given above. It is 26 inches in width, and was formerly manufactured in both white and black, the latter being the most common:—

Lawn as white as driven snow,  
Cyprus black as any crow.

—*Winter's Tale.*

Cyprus used to be worn round the hat as a hat-band in the time of Elizabeth and James I. In "Gull's Hornbook" (1609) Dekker speaks of "him that wears a trebled Cyprus about his hat."

## D.

**Dacca Muslin.**—In Sanscrit the word *Dacca* appears as *Daakka*, signifying the "hidden goddess," the town in Bengal being so named because a statue of Durga was found there. Dacca muslin is an exceedingly filmy and fragile textile, manufactured at Dacca, in Bengal, and much used by women for dresses and by men for neckerchiefs in England about 100 years ago. The Dacca Muslin now employed resembles the modern MADRAS MUSLIN, and is used for curtains. The figured is made 2 yards in width, and the plain 1½ yards.

**Dacca Silk.**—Dacca silk is called by the French *soie ovale*. It is employed for embroidery, and is sold in knotted skeins. That which is now in ordinary use is not Indian made, although it is so-called from having had its origin at Dacca.

**Dacca Twist.**—A description of calico cloth, produced at the so-called "Dacca Twist Mills" in Manchester. It is made both twilled and plain, but woven after a peculiar method, by which the threads of the warp are "drawn" or "twisted" in—that is to say, threaded through the "healds"—or, where it is possible, twisted on to the remnants of the old threads. As many as a hundred varieties of calicoes are produced at these Mills, and amongst them the finer qualities of sheeting, twills, and shirtings, and much of the work is so fine that a square yard of calico will require 6000 yards of yarn. Dacca Twist Calico is suitable for underlinen, and measures 36 inches in width.

**Daisy Mat.**—A wool mat, made in a wooden frame, and called Daisy from the likeness the round, fluffy balls of which it is composed are supposed to bear to the buds of daisies. The frames used are of various sizes, ranging from a square of 8in. to 6in., and are grooved at intervals on their outer edges. The number of skeins of wool required to make the mat is regulated by the number of

grooves in the frames. Thus, for a frame with ten grooves upon each side twenty skeins of wool are required, and for one with twelve grooves twenty-four skeins. Choose single Berlin wool, either of two shades of one colour, or of five or six; the most effective colours are deep shades of crimson, blue, or green. When more than two shades are selected, four skeins of each shade will be required, except for the lightest, when only two skeins will be necessary. Provide also purse silk, matching the wool in colour, and a netting mesh. Commence with the darkest shade of wool, and wind each skein of it on the frame into the four outside grooves, then pick up the next shade of colour and wind that upon the grooves, next the outside ones, and continue until all the grooves on the frame are filled. Each skein must keep to its own groove, and cross with the others in the centre of the frame. Wind the purse silk upon the netting mesh, and commence to secure the wool, wherever it crosses in the centre of the frame, by cross loops or knots, made thus: Fasten the silk on to the wool in the centre of the mat, put the mesh through the frame at the place where two skeins cross at the left-hand side at the bottom, bring it up in a diagonal direction on the right-hand side, loop it through the silk in the front, put it again down on the left-hand side this time at the top, bring it out on the right-hand lower side at the bottom, loop it through the silk, and thus make a knot which forms a cross at the back of the frame. Pull these knots very tight, and never make a straight stitch, always a cross one. Enclose the whole of the two skeins of wool that cross each other at that particular place, but not a strand of any other. Work from the centre stitch in squares, carrying the silk from one knot to the next along the wool. When all the wool is secured, turn the frame back to front, and cut the wool in the spaces left between the knots, but not entirely through, only that part wound upon the upper side of the frame, the wool wound upon the other being left as a foundation. In cutting the wool be careful never to cut the knots or cross threads of silks, as these are the chief supports of the fluffy balls, while on the outside row of balls only cut the two sides, or the fringe will be destroyed. As each space is cut round the knots, little square fluffy-looking balls or Daisies will rise up. Hold the mat over steam, when the wool will rise round the knots and conceal them, then fluff the balls so made with scissors, and cut them round, should they not form good shapes. The last operation is to take the mat out of the frame by cutting the wool in the grooves; it should be cut quite straight, as it forms the fringe.

**Dalecarlian Lace.**—A lace still made by the peasants of Dalecarlia (a province of Sweden) for their own use, and not as an article of commerce. It is a kind of coarse GUIPURE lace, and is made of unbleached thread. Its peculiarity lies in its patterns, which have remained unchanged for two centuries. A specimen of the lace can be seen at South Kensington.

**D'Alençon Bar.**—Identical with ALENÇON BAR, and used as a connecting Bar in Modern Point lace. It is shown in Fig. 257. To work: Pass a thread as a HER-RINGBONE backwards and forwards across the space to be covered, and either strengthen the thread by covering it



with **BUTTONHOLE STITCHES** or by **CORDING** it. The thread is covered with Buttonholes in the illustration.



FIG. 257. D'ALENÇON BAR.

**Damascene Lace.**—An imitation of Honiton lace, and made with lace braid and lace sprigs joined together with Corded bars. (See **CORD STITCH**). The difference between it and Modern Point lace (which it closely resembles) consists in the introduction into Damascene of real Honiton sprigs, and the absence of any needle-worked Fillings. The worker can make real **HONITON LACE** braid and sprigs upon the pillow, and is referred to the instructions on Honiton Lace for them, or can purchase the sprigs and the braid at good embroidery shops. The cotton used is a fine Meckleburgh thread (No. 7). The method of uniting together the sprigs and the braid is extremely simple. Trace the design upon pink calico, tack the braid and then the sprigs into position, keeping the tacking threads well in the centre of the braid and in the middle of the sprigs. **OVERCAST** all the edges of the braid, and wherever it crosses or in any way touches another piece, or is turned under, firmly stitch the parts down and together. No fancy stitches or Fillings being required, it only remains to join the braid to the sprigs by a variety of Corded Bars (See **CORD STITCH**), **HEXAGONS**, and variously shaped **WHEELS**. Commence a Bar by joining the lace thread with a loop instead of a knot, as in

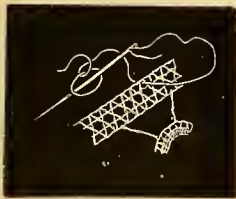


FIG. 258.

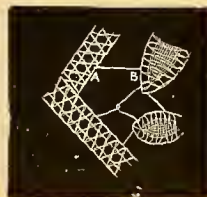


FIG. 259.

DAMASCENE LACE.

Fig. 258, as the edge of the braid is too open to hold a knot. Form the connecting bars with a treble thickness of thread, as illustrated in Fig. 259, thus: Commence the bar at A, fasten it to B, return the thread to A, and back again to B, fasten the Bar firmly in position with a **BUTTONHOLE STITCH**, shown in Fig. 260, and then Cord it back to where it commenced. The Bars need not all be straight, but they can be Corded part of the way and then divided into two lines, as shown in Fig. 261. Throw a loose thread across, as shown by the dotted line in Fig. 261, from D to C, and tie with a Buttonhole Stitch, Cord to X, tighten the thread and draw it up, and begin the arm by throwing a third thread from X to E, tie, and draw the Bar up to its proper position at F; Cord up from

E to F, and throw the thread across to D; Cord back again to the centre and return to D, or Cord every line again should they look thin.



FIG. 260.



FIG. 261.

DAMASCENE LACE.

**Hexagons** are composed of a number of Bars arranged as in Fig. 262, and worked as follows: Commence with a loose thread thrown from G to H, tie the cord to T, and throw the thread across to J, and Cord up to K; throw the thread to L, tie, and Cord to M; thread to N, tie, and Cord to O; thread to P, tie, and Cord to Q; thread to R, and Cord over all the Bars. The Bar X is not part of the hexagon, being added afterwards.

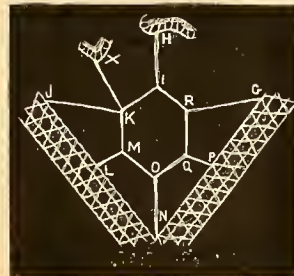


FIG. 262.



FIG. 263.

DAMASCENE LACE.

**Wheels** are made in various ways, and can be worked with any number of bars. To work Fig. 263: Throw threads across the space to be covered, tie them to the braid, and Cord back to the centre, taking care that all meet there; unite them in the centre with a backward Buttonhole Stitch, and run the needle round under one thread and over the other until the Wheel is of the desired size. To



FIG. 264.

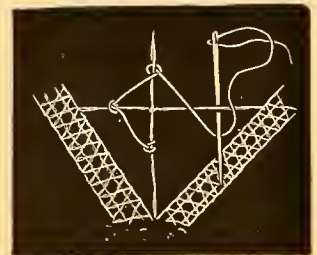


FIG. 265.

DAMASCENE LACE.

work Fig. 264: Throw five threads across the space, tie, and Cord back to the centre as before; run three threads loosely round the centre, and Buttonhole these tightly over, taking care that the circle thus formed is an open one, and that the centre of the Wheel is not closed up.

To work Fig. 265: Throw four lines across the space, tie



and Cord back to the centre, secure with a backward Buttonhole Stitch, then Cord a little way down one of the bars, make a Buttonhole Stitch, and throw the thread across the space to the next Bar at the same distance from the centre as the first Bar, make a Buttonhole Stitch, and repeat until a transparent Wheel is formed.

Having secured all the sprigs to the braids with the various Bars and Wheels, untack the lace from the pattern, by cutting the tacking threads at the back of the pattern and unpicking, and then slightly damp and stretch the lace if at all drawn in any part.

To work design for necktie end, shown in Fig. 266: Tack on the lace and braid, and make the Hexagons, Wheels, and divided Bars as indicated. Work the six Bars con-

century it flourished in the City of Abbeville. The designs were Oriental in character, and usually represented birds, quadrupeds, and trees. Royal and noble personages much affected the material. Its introduction into England was due to the French weavers, who took refuge here in the time of Queen Elizabeth. Damask is now made of silk, intermingled with flax, wool, or cotton, the warp being of the first named. These mixed Damasks are chiefly employed for furniture. Some of the patterns require upwards of 1200 changes of the draw-loom for their completion. There is also a species of Damask solely made of worsted, employed in upholstery. Damask Linen is a fine twilled fabric, manufactured for table-linen, which is chiefly made at Belfast and Lisburne, and also at Dun-



FIG. 266. DAMASCENE LACE.

nected together with a centre line upon the right hand side of the pattern, thus: Always Cord back the Bars to the centre, there make firm with a Buttonhole and a few turns of the thread to form a spot, and take the thread straight down the centre for a little distance between every divided line.

**Damask.**—A twilled stuff, decorated with ornamental devices in relief, woven in the loom, and deriving its name from Damascus, where the manufacture had its origin. The ancient textile so manufactured was of rich silk, the threads being coarse, and the figure designs executed in various colours. The Normans found this industry already established at Palermo in the twelfth century, and carried it on there, while in the following

fermline. It is made both single and double. The cotton damasks, made in crimson and maroon, for curtains, measure from 30 inches to 54 inches in width; the Union Damasks for the same purpose 54 inches, and the Worsted, in all wool, in blue, crimson, and green, the same width.

**Damask Stitch.**—A name given to SATIN STITCH when worked upon a linen foundation. To work: Bring the thread from the back of the material, and pass it in a slanting direction over the space to be covered; put the needle in, in this slanting direction, and bring it out close to where the thread was brought up from the back. Continue these slanting stitches, keeping them all in the same direction.

*In Berlin Wool Work.*—To make: Take the wool over



four horizontal threads of canvas in a slanting direction, and over two upright threads. See BERLIN WORK.

**Damassé.**—A French term applied to all cloths manufactured after the manner of damask, in every kind of material.

**Dame Joan Ground.**—This is a Filling used in Needlepoint lace, and also in Pillow lace, where sprigs and patterns are made upon the Pillow and connected together with a ground worked by hand. It is of hexagonal shape, with a double thread everywhere, and must be begun in a corner of the design, otherwise the pattern will work out in straight lines, and not in honeycombs. To work: Fasten No. 9 lace thread to the side of the lace in a corner, and make a loose stitch nearly a quarter of an inch off. Examine Fig. 267 carefully, and two threads will be seen in it, one that runs up and one that comes down; the thread that is working is the latter. Insert the needle between these threads, and make a tight POINT DE BRUSSELS stitch on the first, that is, on the thread

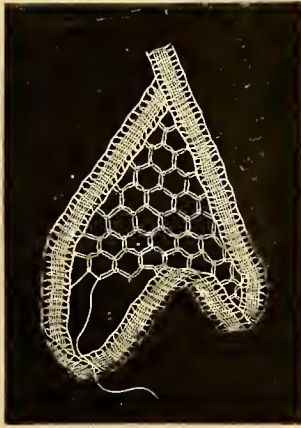


FIG. 267. DAME JOAN GROUND.

belonging to the loop just made; this makes the double thread on one side of the stitch. Fasten the thread firmly, and work back for this row. Continue the loops and the Point de Brussels stitch until the space is filled in succeeding rows. For the return row: Make a DOUBLE POINT DE BRUSSELS stitch into the centre of each loop, and also over the tight stitches in the centre of each loop. Dame Joan Ground requires to be worked with great care and exactitude, every loop in it must be of the same length, and the Filling, when finished, lie flat upon the pattern, as the effect is spoiled if perfect uniformity is not maintained throughout.

**Danish Embroidery.**—This is an embroidery upon cambric, muslin, or batiste, and is suitable for handkerchief borders, necktie ends, and cap lappets. Trace the design upon the material, then tack it to a brown paper foundation, and commence the stitches. These are partly Lace and partly Embroidery stitches. Work all the parts of the design that appear solid in Fig. 268 in thick SATIN STITCH, with a very fine line of BUTTON-HOLE round their edges, and thick OVERCAST lines to

mark their various divisions, and make the WHEELS, STARS, and BARS that fill open parts of the work as in MODERN POINT LACE (which see). Surround the embroidery with a fine lace edging, and connect it with Bars.

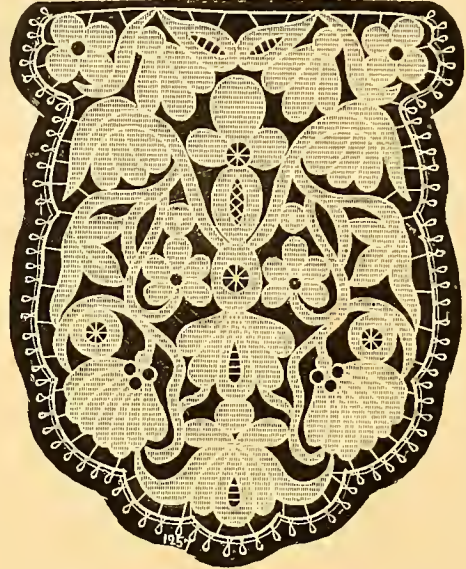


FIG. 268. DANISH EMBROIDERY.

*Another Kind.*—A variety of the work only useful for filling in spaces left in Crochet, Tatting, and Embroidery. It consists of a variety of Lace stitches, worked upon Crochet or Tatting foundations, and is made

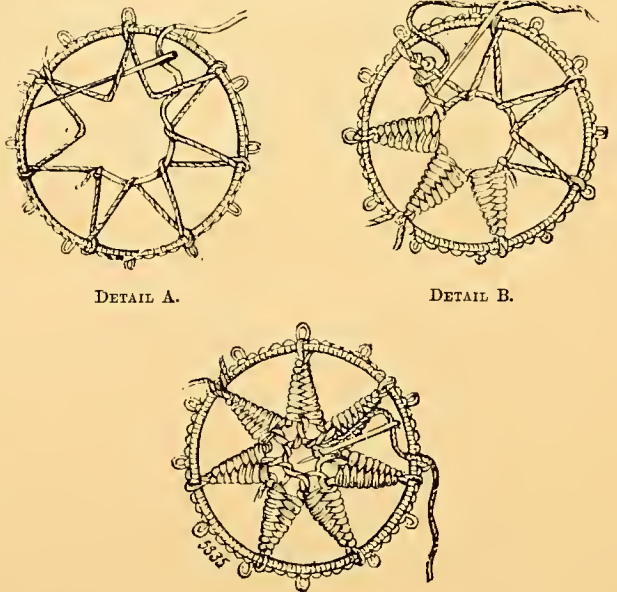
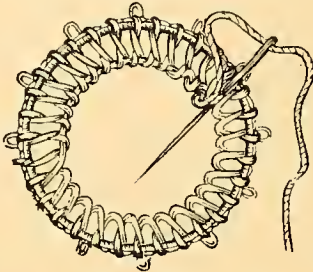


FIG. 269. DANISH EMBROIDERY.

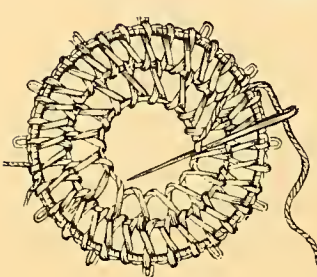
as follows: Make a round of TATTING or of DOUBLE CROCHET size of space to be filled, and ornament its edge with PICOTS, tack this round upon Toile cirée, and fill it in with various lace stitches. These are shown in Fig. 269.



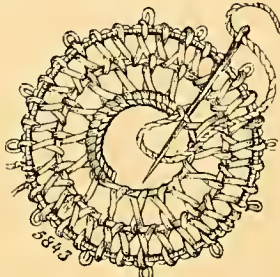
To work Fig. 269, Detail A: Fill a round of Tatting with seven long loops, which draw together at their base, to form an inner circle. Take the thread through them in the manner shown. Then run the thread up to where one of the loops commences, and darn it backwards and forwards, as in POINT DE REPRISE, to fill in the loop in the form of the Vandyke, shown in Detail B.



DETAIL A.



DETAIL B.

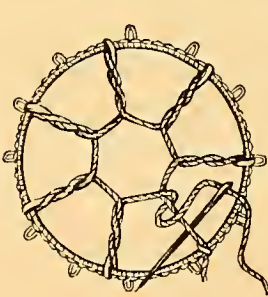


DETAIL C.

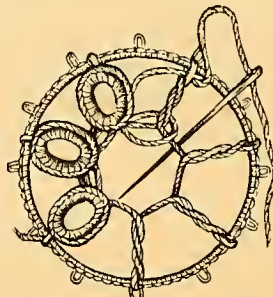
FIG. 270. DANISH EMBROIDERY.

Fill in all the loops, and then work seven short loops in the centre of the circle, and draw them together with a line looped in and out at their base, as shown in Fig. 269.

For Fig. 270, Detail A: Fill a Tatted round with thirty-two small interlaced loops, and draw together with a thread run through them at their base. Work sixteen



DETAIL A.



DETAIL B.

FIG. 271. DANISH EMBROIDERY.

interlaced loops into this thread (see Detail B), and draw the lower part of the sixteen loops together with a thread through their base. Finish the round by working a line of thick BUTTONHOLE stitches into the last thread (see Detail C).

To work Fig. 271, Detail A: Into a Tatted round make a WHEEL; form it of seven long loops interlaced as worked, thus: Fasten the thread into the Tatted round, and carry it as a loose thread to the seventh part of the round. Fasten it into the Tatting and return down

it, twist the cotton round the straight thread for three-quarters of the distance down. Then carry the thread to the next division of the round, and repeat until the Wheel is formed, twisting the thread round the first stitch made as a finish (see Detail A). To finish: Make an oval of each arm of the Wheel, and work it over with Buttonhole stitch. Form the foundation of the oval with a thread, which pass through the top and bottom part of twisted thread (see Detail B), and work in the twisted thread as one side of the oval.

**Darn.**—A term generally used to signify the method employed for the reparation of any textile, whether of loom or hand manufacture, by substituting a web by means of a needle. This reparation is effected in various ways, viz., by the common Web darning, by Fine drawing, Cashmere twill, Damask darning, Grafting, Ladder filling, and Swiss darning. For the repairing of all linen textiles "Flourishing thread" should be used.

In the ordinary *Web darning* every alternate thread is taken up by the needle, and these runnings, when made in a sufficient number, crossed at right angles by similar runnings, thus producing a plain web or network. By this method a hole in the material may be refilled. The thread should not be drawn closely at any of the turnings, when running backwards and forwards, because it may shrink in the washing. The darn should be commenced and finished at all four sides at some distance from the beginning of the hole, a little beyond the worn or thin portion requiring to be strengthened. The toes and heels of socks and stockings, if not of extra thickness, should be darned one way, but not across the grain, when new; and the knees of children's stockings strengthened in the same way.

*Cashmere Darning.*—The method of replacing the web of any twilled material, such as Cashmere, is to employ the

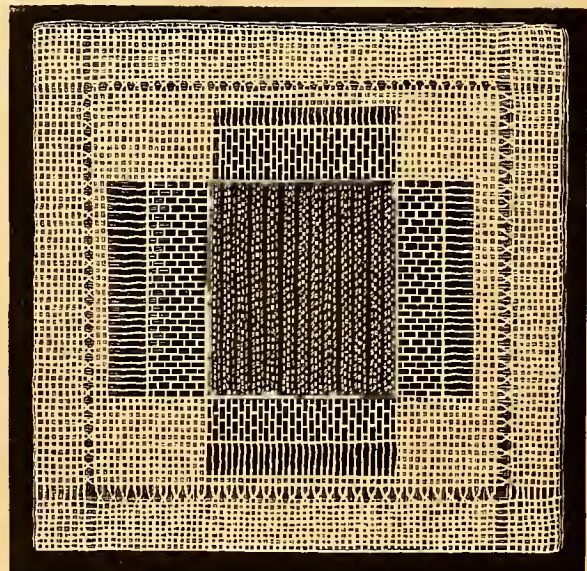


FIG. 272. CASHMERE DARN.

ravellings of the cloth itself; and having tacked the latter closely to the hole, on a piece of Toile cirée, begin as in



ordinary darning, by running threads across the hole to form a warp. Then take up two threads and miss two; and in every succeeding row raise two together, one of the threads being taken up in the preceding row, and the other missed. This will produce the diagonal lines of the twill. The foundation must now be crossed on the same principle as the border darning, working from right to left. Our illustration, Fig. 272, is taken, like many others, from worked specimens produced in the Irish schools of needlework.

*Corner-tear Darn.*—The darning of a corner-shaped or triangular tear in any textile must be effected as illustrated, thus: Draw the edges together, having tacked the material all round the torn square to a piece of Toile cirée. Then darn backwards and forwards, the runnings extending double the length and width of the rent; and afterwards turn the work and repeat the process, until, as represented

fourth row—leave 3, take 3, leave 5, take 1 three times, leave 5, take 3, leave 3. Fifth row—leave 4, take 3, leave 3, take 1 three times, leave 3, take 3, leave 4. Sixth row—leave 5, take 3, leave 1, take 1, leave 5, take 1 twice, leave 5, take 3, leave 5. Seventh row—take 1, leave 5, take 3, leave 5, take 1 twice, leave 5, take 3, leave 5, take 1. Eighth row—leave 1, take 1, leave 5, take 3, leave 3, take 1, leave 5, take 1, leave 5, take 3, leave 5, take 1, leave 1. Ninth row—leave 2, take 1, leave 5, take 3, leave 5, take 1 twice, leave 1, take 3, leave 5, take 1, leave 2. Tenth row—leave 3, take 1, leave 5, take 3, leave 5, take 1, leave 5, take 3, leave 5, take 1, leave 3. Eleventh row—leave 4, take 1, leave 5, take 3, leave 5, take 1, leave 3, take 3, leave 5, take 1, leave 4. Twelfth row—take 1, leave 5 twice, take 3, leave 1, take 5, leave 3, take 1, leave 5 twice. Thirteenth row—take 1, leave 5 twice, take 3, leave

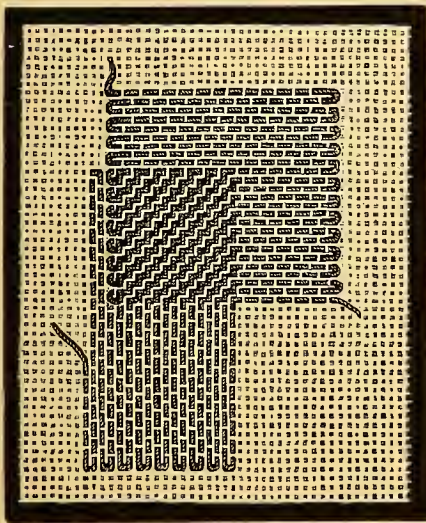


FIG. 273. CORNER-TEAR DARN.

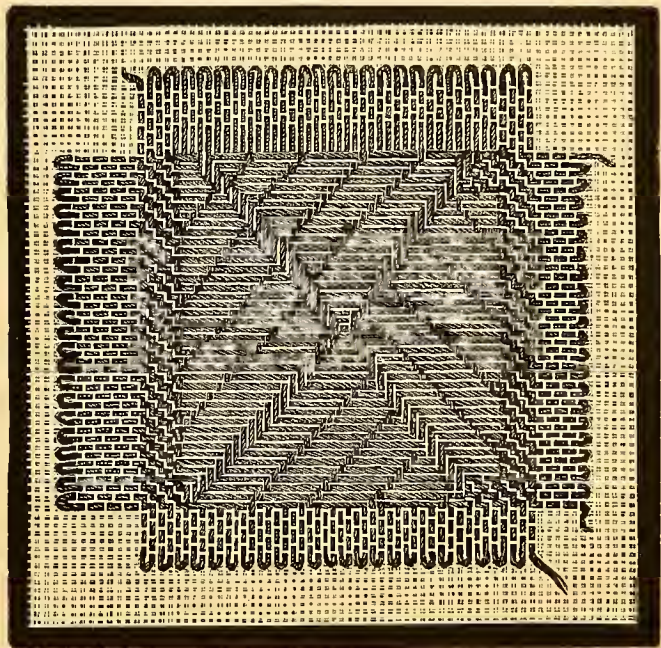


FIG. 274. DAMASK DARN.

in the wood-cut (Fig. 273), taken from a worked specimen, the former opening shall form two sides of a square of crossed darning.

*Damask Darning* needs close examination of the woven design to be restored by means of the needle and "Flourishing thread," and to supply directions for the reproduction of one design will be sufficient as a guide to the needlewoman to enable her to copy others, after the same method of darning. The pattern (Fig. 274), showing a St. Andrew's Cross, of which we have given an illustration, taken from a specimen of the work, may be reproduced in the following way: For the first row take 3, leave 5, take 1 four times successively, leave 5, take 3. Second row—leave 1, take 3, leave 3, take 1, leave 5 four times, take 3, leave 1. Third row—leave 2, take 3, leave 5, take 1 four times, leave 1, take 3, leave 2. For the

5, take 3, leave 5, take 1 twice. Fourteenth row—leave 1, take 1, leave 5, take 1, leave 5, take 3, leave 3, take 3, leave 5, take 1 twice, leave 1. Fifteenth row—leave 2, take 1, leave 5, take 1, leave 5, take 2, leave 1, take 1, leave 1, take 1, leave 1, take 2, leave 5, take 1 twice, leave 2. Sixteenth row—leave 3, take 1, leave 5, take 1 twice, leave 3, take 1, leave 5 twice, leave 3. Seventeenth row—leave 4, take 1, leave 5, take 1 twice, leave 1, take 1, leave 5, take 1 twice, leave 4. Eighteenth row—leave 5, take 1 five times, leave 5. The nineteenth row is a repetition of the seventeenth, and the twentieth of the sixteenth.

*Filling a "Ladder,"* formed by a stitch being dropped in the stocking-web, should be effected thus: Insert in the stocking the DARNING BALL employed in darning, pass the eye of the needle from you upwards through the



loop, which has slipped from its place, and run up; thus leaving a "ladder" or line of bars, as in Fig. 275. Insert

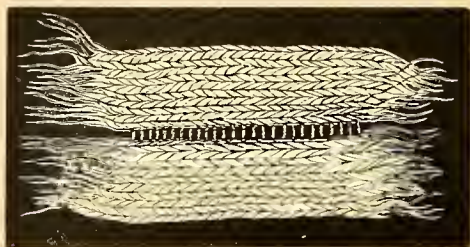


FIG. 275. LADDER IN STOCKING-WEB.

the needle between the first and second bars of the ladder, bringing it out through the loop, and under the first bar. The needle will thus have brought the first bar through



FIG. 276. SQUARE FOR INSERTION.

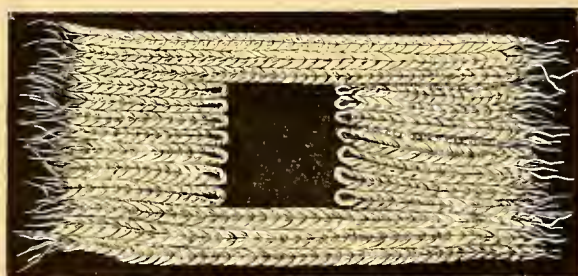


FIG. 277. GRAFTING KNITTING.

the loop, which is to be pulled sufficiently far through it to form a new one, through which the second bar is to be drawn after the same method. Be careful to avoid splitting any of the threads, and when you have filled the ladder, fasten off the end of the thread, as in grafting. A crochet needle or hook may prove a more convenient appliance than an ordinary needle for the purpose of filling a "ladder."

*Fine Drawing* is a method of darning cloth or stuff materials of a thick substance. A long fine needle, perhaps a straw needle, will be required, and the ravellings of the stuff employed when available. In the event of there being none, as in the case of cloth or baize, very fine sewing silk may be used to repair the latter, and the ravellings of Mohair braid for the former, the exact colour of the material being carefully matched. The runnings should not be taken quite through the cloth, but the needle should be run straight through the nap, so as to be quite concealed from view in the thickness of the stuff. Some

authorities in plain needlework direct that the loops made at each turn of the thread, at the ends of the runnings, should be cut; but it might be more secure to draw the needle out at the back, and to pass it through to the front again, for every fresh running, leaving the loops out of sight at the back. This style of darning is called in French a *Reprise perdue*. In former times the art of fine drawing was much cultivated, and brought to such extraordinary perfection in this country, that extensive frauds were practised on the Government, by sewing thus a heading of English cloth on a piece of foreign importation, and *vice versa*, in such a dexterous manner that the union of the two edges and the threads that united them were not to be discerned. Thus the whole piece was nefariously passed off as being either home made, or foreign, so as to escape paying the duties imposed or the penalties due for infringement of the law. All fine drawings are supposed to

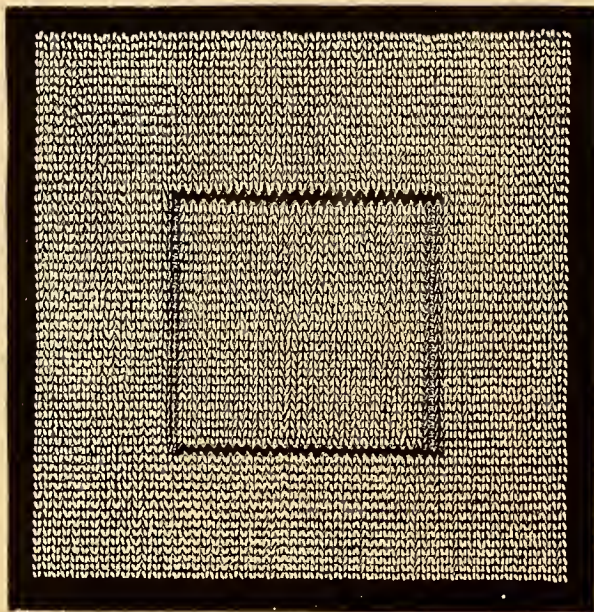


FIG. 278. GRAFT COMPLETED.

be indicated by the manufacturer by a piece of packthread tied to the selvedge, that the draper may allow for that blemish when he sells to the tailor.

*Grafting*.—This term signifies the insertion of a sound piece of stocking-web into a space from which an unsound piece has been cut out, and is illustrated in Figs. 276 and 277. Cut the unsound portion exactly with the thread, on either side, the long way of the web; and rip, by drawing the thread, which will at once run out, at top and bottom of the square to be filled. The piece for insertion should be prepared in a similar way. The square formed should correspond with the dimensions of the hole cut, only rather wider across, to allow for turning in the sides (Fig. 276). Hold the two parts to be joined in juxtaposition very firmly between the left hand thumb and forefinger, so that the rows of loops left in unravelling may stand out clearly, running from right to left, the thread having been secured on the wrong side, at the right hand



corner. Bring the needle through, and pass it through the first loop of the stocking, pointing the needle to the left, then through the first and second loops of the patch of web, drawing the thread gently so as not to disarrange the two rows of loops, then insert the needle again through the first loop of the stocking, only taking with it the second loop also, draw the thread gently again, then pass the needle through the second loop of the patch last taken up, take with it the loop next to it, and thus continue, so that, by this process, the separate pieces may be completely joined, as in Fig. 278.

*Machine Darning* must also be named, as a perfectly new idea, carried out by means of a "mending attachment," employed on sewing machine. Rips, tears and holes in table linen, underclothing, or silk and cotton goods, men's clothing, and every description of article may be effectually repaired, the rents, &c., at the same time being scarcely discernible, by an arrangement attached to the middle of the machine, while no skill is required in the needlewoman for its attachment or use. The repairs thus executed are not patchings, but *bonâ fide* darns.

*Swiss Darning* is the method of reproducing "stocking-web" by means of a darning needle and thread of yarn worked double. The warp must first be made with a single thread, as in plain darning, and when formed, place a darning ball inside the stocking, and begin with the double thread at the left hand side, securing it in the unbroken part of the stocking, at about four stitches from the hole

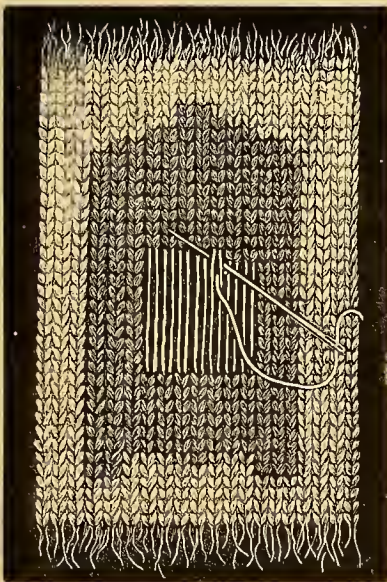


FIG. 279. SWISS DARNING.

to be filled. Run the needle through these stitches, as in plain darning, until the first thread of the warp is reached. Then insert it between the first and second threads of the warp, bringing it out under the first thread, then pass it between the second and third threads, bringing it out under the second, that is, between the first and second, and proceed to insert it between the third and fourth, bringing it out under the third. Continue thus until the

last thread of the warp is crossed, always pointing the needle towards the left hand. As soon as the last thread is crossed, plain darn a few stitches into the stocking, then turn the needle, and darn back again to the hole, the threads being kept as closely together as possible, and a loop left at each turning, to allow for contraction in washing. Cross the threads of the warp from right to left in the same way as at first. See Fig. 279.

**Darned Crochet.**—Make the foundation of this work of SQUARE CROCHET, upon which work a pattern in soft netting cotton. DARN the netting cotton in and out of the Crochet so as to form a design. The patterns are the same as are used for Crochet. See CROCHET DARNING.

**Darned Embroidery.**—An art needlework, practised during the sixteenth and two following centuries in Europe, but originally of Oriental origin, and still worked in India, the natives of that country executing, without a pattern, upon almost any material, elaborate designs formed of Darned lines. The Darned Embroidery most practised in Europe has been chiefly worked upon cotton, linen, and other washing materials, and is well fitted for the wear and tear such articles are exposed to. The patterns used in the earlier centuries are diaper arrangements as backgrounds to more important work, and these diaper patterns are much the same as the designs found in the missal painting of the same period, but in the seventeenth century Darned Embroidery received a greater impetus from the East, and was made in intricate designs and carried over the whole material. Some elaborate specimens of English and Indo-Portuguese work of this date are still extant, and should be objects of study to anyone seeking to bring the work again to perfection. In one, upon a curtain of white linen, a pattern of yellow silk is executed in Darned lines, representing in compartments a fleet in full sail, while upon another, on a red cotton ground, darned with red silk, are hunting groups, in which elephants, lions, and various wild animals are chased by Indian officers who are mounted upon horses and elephants. The Darned lines in these designs partially filling in the figures are run so as to take the direction of the limbs and clothes of the object, and are so beautifully curved and arranged as to give all the appearance of shading. Small portions of the design, such as saddlecloths, are enriched with very minute diaper patterns, while the manes of lions are arranged as curls, made with a number of Knots, and the bodies of leopards and stags spotted with the same. During the reign of Queen Anne, Darned Embroidery returned to its earlier patterns, and it is this kind that is now attracting attention. The eighteenth century patterns are all of large conventional flowers, worked in outlines, with their backgrounds run with horizontal lines, as shown in Fig. 280, p. 146. The effect of this partially filled in ground-work is most artistic, softening as it does the embroidery into the material, and throwing up the pattern with a boldness hardly conceivable from such simple means. The Darned lines are generally run parallel to each other in one given direction, but this rule is not absolute, and much variety is gained by altering the direction of lines and introducing fancy stitches. To imitate Indian work the



lines are curved, either making complete circles or flowing along in rising and falling waves.

It will be understood that a clearly woven background is a great assistance to Darned Embroidery, but other materials can be made to conform to the design. The colours for this Embroidery are few and harmonious. They are selected so as to contrast without being in violent

are better used by themselves than with other colours. Yellows when used alone should shade into chestnut.

The materials now used for Darned Embroidery are unbleached cottons and linens, Huckaback towellings, Java canvas, and twilled and diaper linens. The old work was done upon Indian cloth, but as long as the material chosen is woven with distinct and straight threads any kind is



FIG. 280. DARNED EMBROIDERY.

opposition, that is to say, that if Yellow and Blue are chosen for the same embroidery, the tint of the Yellow should be what is called a Blue Yellow, and the tint of the Blue, a Yellow Blue. Pink, if selected, choose of a Yellow shade, and not a Blue Pink, and when using Crimson or Green, the Crimson should shade to Yellow, not to Blue, and the Green to Yellow, not to Blue. The best combinations are dull Yellow with dull Pink and Green, Blues

suitable. The work is executed with Vegetable and Raw silks and fine Crewels. Vegetable silk is the best for small pieces of work, but large curtain borders, &c., require Crewels, the time and labour spent over a pattern being doubled when silk is used instead of worsted. To work: Trace the design upon the material with tracing paper and tracing cloth, and then DARN the background lines in. Work up and down the pattern in lines as if Darning, take up



only a small portion of the material in the needle, and miss double the length before inserting the needle again, so that the length of the stitch upon the right side of work is twice the length of the back. When the ground is finished, work the outlines of the pattern in CREWEL STITCH, and work two rows of Crewel Stitch if the pattern is a bold one, and requires to be outlined with a broad line.

The pattern of Darned Embroidery shown in Fig. 280 is worked thus: Trace out the design, Darn in the background lines with yellow pink silk, and work the outline of the flowers with a double line of CREWEL STITCH, with a dull

parallel Vandykes across the material, and work seven lines of one shade of colour, and seven of another, alternately. Another ground: Form circles upon the back-ground all of an equal size, and fill these either with lines arranged as lessening circles, or with curved lines radiating from the centre like the spokes of a wheel.

**Darned Laces.**—The Darned Laces are amongst the oldest of all lacework, and the term is a general one to denote Embroidery upon a Netted ground. The various laces so made are described under FILET BRODÉ, GUIPURE D'ART, and SPIDERWORK.



FIG. 281. DARNED MUSLIN.

crimson silk. Fill the centres of the flowers with SATIN STITCH, worked in a medium shade of crimson. The same pattern can be used with a different ground, thus: DARN lines at even distances in a parallel direction, and intersect them with similar lines that cross them, and so form open diamonds. Fill the centre of each diamond with a FRENCH KNOT. Another ground: Make similar lines upon the foundation, and wherever they cross each other, work thick pointed stars. Another ground: Run a diagonal but straight line, then a line of French Knots only, and repeat these lines alternately over the whole of the background. Another ground: Work a series of

**Darned Muslin.**—An easy and effective kind of fancy work, used for ornamenting children's white muslin dresses or aprons, or for antimacassars. It consists of working fine darning cotton in floral patterns upon good, clear white muslin, and is illustrated in Fig. 281. To work that design: Draw out the pattern upon pink or white calico, back with brown paper to stiffen it, and tack the muslin on to it. Commence with the stems, branching sprays, and tendrils. Work them up and down as in ordinary DARNING until of sufficient thickness, then work the leaves. Begin each leaf close to the stem, and work a series of HERRING-BONE, take up but little of the muslin, and increase and



decrease the length of the stitches according to pattern. The point of the leaf being reached, HEM STITCH back to the stem, work up the centre of leaf, and secure the loops made with the Herringbone. Work the berries in SATIN STITCH, and Darn the little points and connecting lines. The work should be very neat, some people turning it when finished in order that the Herringbone stitches may show through the muslin; but this is entirely a matter of taste. When soiled have the work cleaned, not washed.

**Darned Net.**—A very effective and fashionable imitation of lace, and used for all kinds of dress trimmings and for table and cushion borders. It can be worked with fine lace thread, with coloured purse silks, or with floss and filocelles, either upon white, coloured, or black nets. Darned net is carried to great perfection in the lace that is known as Imitation Brussels Lace, and a very great variety of stitches can be formed if GUIPURE D'ART and MODERN POINT LACE STITCHES are taken as guides. When used as trimmings to ball dresses black net is usually selected for the foundation, and the embroidery worked in bright-coloured floss or filocelle. The designs for Darn-



FIG. 282. DARNED NET.

ing upon net are extremely varied, those that are suitable for embroidery in SATIN STITCH being the best; but simple geometrical designs, such as a series of vandykes, crosses, diamonds, or spots, are also used. The embroidery is done in Satin stitch or in plain Darning. To work Fig. 282: Trace the design upon pink calico, tack the net down with the honeycombs in straight lines, with its wrong side the uppermost upon the calico, and thread a long lace needle with the Embroidery cotton or silk. Fill in all the centres of the leaves or flowers by Darning the silk in and out of the honeycombs in the various directions shown in illustration, and work the spots over the net. Thread the needle with

another coloured silk, and double it, and Darn this doubled silk as an outline all round the outer edge of the leaves and flowers, and form the stems and sprays with it. The double thread is run in and out of the net as in plain Darning. Join and fasten off the silk on the upper side of the net, the right side of the work being underneath. Unpick and turn the work, and finish the edge of the lace with a series of scallops made in BUTTONHOLE STITCH.

Fig. 283 is intended for a border. The net is laid upon a background, but a traced pattern is not necessary. Work the design with six slanting upward and downward SATIN STITCHES, the commencement and end of the stitches forming straight lines up the net. Pass each stitch over

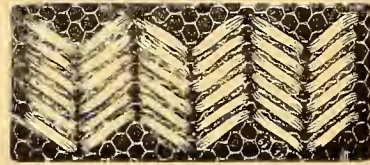


FIG. 283. BORDER IN DARNED NET.

three honeycombs, and put the silk into the first and fifth honeycomb. Commence the next line of stitches in the honeycombs the first line finished in, and work this line either upward or downward, but in a contrary direction to the last.

Fig. 284 is formed with a series of Diamond-shaped Satin stitches. To form a diamond: Loop the silk through two honeycombs for the first stitch, over three, five, and seven honeycombs for the three next, and then decrease by

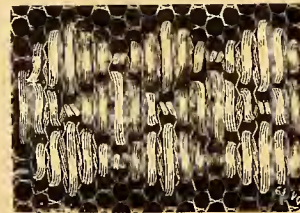


FIG. 284. BORDER IN DARNED NET.

reversing the stitches thus, five, three, and two. Continue to work in this way down the net for its length, and then commence another row. Work the centre stitch over seven honeycombs of these Diamonds beneath the first stitch of the previous row. Work to the end of the net, and work a third row of Diamonds like the first.

Figs. 285 and 286 are fillings for the centre of any designs that are not worked in Satin or Darning stitch. Fig. 285 is given in its natural size, and upon net the size it should be placed upon. In Fig. 286 the stitch and net are enlarged to more plainly show the manner of working. Run a fine lace thread in curves over three lines of honeycomb, pass entirely over the centre line, and loop the curves at even distances into the first and third lines. In the second line run the thread through the same honeycomb as the top curve of the first line, and continue running these curved



lines backward and forward, until the space is filled. The little loop upon the right side of the line is intended as a finish, and is only worked at either end.

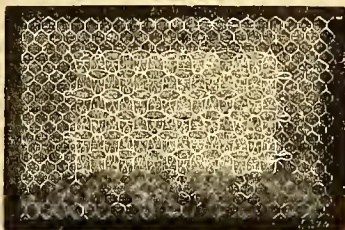


FIG. 285. FILLINGS IN DARNED NET.

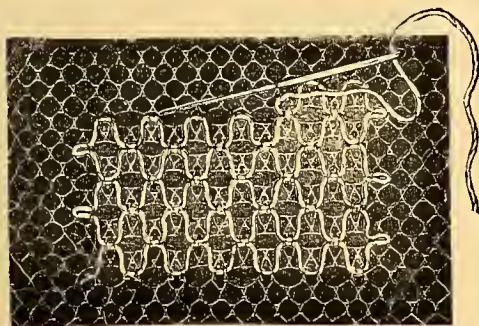


FIG. 286. FILLINGS IN DARNED NET.

Fig. 287 is a pattern designed for embroidering coarse nets in imitation of Darned Netting or Filet Brodé. DARN the thick lines up and down in POINT DE REPRISE or

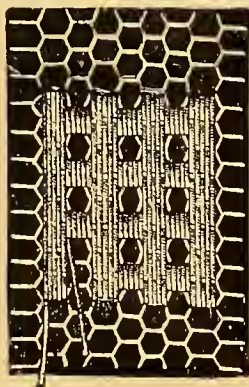


FIG. 287. PATTERN IN DARNED NET.

plain Darning stitch, and leave every alternate honeycomb plain: work in OVERCAST STITCH and run the thread into the thick line to carry it down, without showing to the next honeycomb that is to be Overcast.

Fig. 288 is another pattern to be worked upon coarse net. The Embroidery for this design is worked with purse silks of different shades of colour. Leave the centre honeycomb line unworked; upon each side of it work in OVERCAST one honeycomb, miss two honeycombs, pass the silk over these, and work the third in Overcast, continue to the end of the row, pass the silk alternately over the upper and lower part

of the honeycomb line. (See Fig. 287.) The lines upon each sides of these two centre lines work as DARNED lines, and catch the silk alternately over and through every honeycomb upon the line.

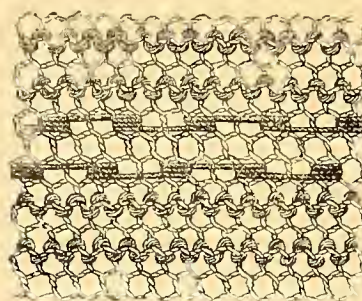


FIG. 288. DARNED NET.

**Darned Netting.**—This work is an imitation of the ancient Point Conté, Spider Work, or Darned Laces, and consists of a plain netted foundation, upon which a pattern is worked in a stitch known as POINT DE REPRISE in GUIPURE D'ART, but which is simply plain DARNING. It is much used for making summer curtains, window blinds, and other washing articles, as it is very durable, and, when a suitable pattern is selected, extremely handsome. To work: Commence the Netted foundation with one loop or mesh, and increase one stitch in every row until the desired width is obtained. To form a square article, decrease a stitch every row until one loop only is left, but for a pattern that is longer than its width, such as are required for curtains or window blinds, NET a certain number of plain rows and then decrease. Slightly starch the Netted foundation, and pull it out to its proper shape, pinning it upon a board until dry. Upon this foundation work the pattern. Take this either from a Cross stitch Berlin Work pattern or a square and open Crochet design. Thread a coarse darning needle with soft knitting cotton, and fill in the meshes, counting each mesh as a square in the Crochet or a stitch in the Berlin pattern. Work from left to right, and Darn in and out of the meshes, each holding four threads of cotton, two going one way and two the other. Work the stitches as continuous lines where possible, pass the cotton up and down until the meshes are filled, and then commence the next line. Always commence on the line that contains the smallest number of stitches, and work the lines with the greatest number of stitches second, as, unless this rule is attended to, the cotton passing from one line to another will be visible. Work detached stitches by themselves, fasten off, and commence them in the stitch. Make a WEAVER'S KNOT, and Darn the ends in when fresh cotton is required, fasten off, and commence by running the cotton at back of work, and not with a knot.

**Darners.**—Long needles, with considerably elongated eyes, somewhat like the long eye in a bodkin, intended to receive the coarse, loosely-twisted strands of darning yarn, either of wool or cotton. They are to be had in various sizes. They are sold, like all other needles, by the



papers, containing a quarter, half, or a hundred needles. They may also be purchased separately.

**Darning Balls.**—Egg-shaped balls, made of hard wood, ivory, cocoon shells, and glass, and employed as a substitute for the hand in the darning of stockings. Instead of inserting the hand into the foot of the stocking, and drawing the latter up the arm, one of these balls is dropped into the foot, and the worn part of the web is drawn closely over it; and being firm, smooth, and rounded, it forms a better foundation than the hand to work upon. Sometimes these balls are hollow, and can be unscrewed in the middle, the darning cotton being kept inside.

**Dart.**—A term employed in needlework, denoting the two short seams made on each side of the front of a bodice, whence small gores have been cut, making the slope requisite to cause the dress to sit in closely under the bust. These should be firmly stitched on the inside, sufficient edge being left to allow for letting out the waist part of the bodice if required. If the bodice be turned inside out, during the fitting upon the figure, the darts will be the better adjusted.

**Dé.**—The French word for a thimble.

**Decorative Darning.**—A general term, including DARNED CROCHET, DARNED EMBROIDERY, DARNED NET, and DARNED NETTING. See various headings.

**Decorative Needlework.**—This name includes, under one head, all needlework that is intended as an ornament, and is not a necessity upon the article that is being made.

**Decrease.**—A word used in Crochet, Knitting, Netting, Tatting, and Pillow Lace to intimate where parts of the pattern are to be diminished. To decrease in Crochet: Work two stitches as one, or pass over one foundation stitch without counting it. To decrease Knitting: Knit two stitches together as one. To decrease Netting: Net two stitches together as one. To decrease Tatting: Work a fewer number of stitches. To decrease Lace: Plait the threads closer together for narrow parts, but where a marked difference in the widths are required tie the Bobbins together in pairs and cut them off. See CUTTING OFF BOBBINS.

**De Laine.**—A common abbreviation for Mousseline de Laine, a thin woollen fabric; but sometimes of a mixed material. See MOUSSELINE DE LAINE.

**Delhi Work.**—An Indian Embroidery, so named from the work being done chiefly in the neighbourhood of Delhi. It is an embroidery in CHAIN and SATIN STITCH, worked in silks and gold and silver threads upon satin and other materials. The patterns are extremely rich, the ground being in many places entirely concealed with various coloured silks, while gold and silver thread are profusely worked into the material. See INDIAN EMBROIDERY.

**Demyostage.**—A description of Taminy, or woollen cloth, formerly used in Scotland, but now superseded, or known under a different name. (See TAMINY.) The name Demyostage appears to indicate that the textile was only partially stiffened with dressing.

**Denmark Satin.**—A kind of worsted stuff employed for the making of women's shoes, measuring 27 inches in width.

**Dentelé.**—The French term denoting that a border is scalloped.

**Dentelle.**—The French word for lace. Laces were known by this name in the latter part of the sixteenth century; before that time they were known as PASSEMENT.

**Dentelle à la Reine.**—The name given to a Needlepoint lace manufactured for a short period in Amsterdam, by French refugees, after the revocation of the Edict of Nantes, 1685. The lace was not peculiar to this particular band of workers, having been made in France before that time, but it gained a certain popularity during the short time it was made in Holland.

**Dentelle à la Vierge.**—A double grounded Normandy lace, made at Dieppe, and so named by the peasants. See DIEPPE POINT.

**Dentelle au fuseau.**—One of the ancient names for Pillow lace.

**Dentelle de fil.**—A name by which simple patterned Thread laces are known.

**Dentelle de Moresse.**—A coarse, geometrical pattern lace, made in the sixteenth century in Morocco, the making of which was acquired either from the Spaniards or the Maltese. It is no longer manufactured, but it may still be bought at Tetuan.

**Dentelle des Indes.**—A name sometimes applied to Drawn Work. A machine-made Yak lace, made in the Jacquard looms at Lyons; is also called Dentelle des Indes.

**Dentelle Irlandaise.**—The name by which Modern Point lace is known in France. See MODERN POINT LACE.

**Dentelle Nette.**—A coarse net having a lace pattern, employed for window blinds, and for walls at the back of washstands. It may be had both in écru or coffee colour, as well as in white; both descriptions are made from 1½ yards to 2 yards in width.

**Dentelle Volants.**—A term for lace in relief, whether made upon the Pillow or by hand.

**Dents.**—A French term employed to denote either pointed or square scallops, cut as a decorative bordering to a flounce or frill of a dress.

**Derries.**—A description of coloured woven cotton cloths, manufactured in blue and brown, and employed for women's dresses. It measures 34 inches in width.

**Design.**—Since the revival of taste in the matter of Embroidery, great attention has been paid to the pattern or Design of the work, and various rules laid down as to what constitutes a good Design, of which the following are the most important: Patterns of needlework should be drawn with reference to the articles they will ornament, and neither in form nor colour attract attention from the main harmony of the room they help to decorate. Simplicity of pattern, breadth of tone, and harmonious colouring are all essentials to a good pattern, while great



contrasts between light and shade, loudness of colour, and marked peculiarity are to be deprecated. Natural objects, when imitated, are not shaded so as to throw those objects up in relief from their ground, as in picture painting, but are conventionalised and depicted as lying flat upon a flat ground, as in wall painting.

**Devonia Ground.**—A ground entirely used in Duchesse lace, and as a variety when making Honiton lace. It is worked as follows: Hang on four pair of BOBBINS at

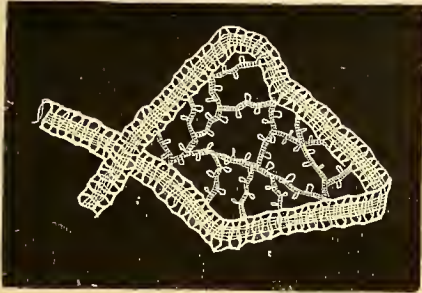


FIG. 289. DEVONIA GROUND.

the place where a line is to be commenced (See Fig. 289), and, to avoid pulling the lace while working, stick a pin on each side of the hole to be sewn to, and several in

place it under the thread, give a twist to bring the thread round the pin, stick it, lay down the bobbin, and pass the other one round the pin from the lower or nearest side, twist once, and make a Cloth stitch. Third row—work to the Turn stitch, left side. Fourth row—make a Turn stitch to the right. Fifth row—make a Purl to the left which differs from the right Purl, thus: In the right Purl the loop is formed by placing the pin under the thread, and carrying the other thread round the pin after it is stuck from the lower side, moving the thread first to the right. In the left Purl, place the pin upon the thread, and bring the bobbin over it with the left hand, then stick the pin, and bring the other bobbin round the pin from the lower side, moving first to the left. Sixth row—Turn stitch to the right. Seventh row—Turn stitch to the left. Eighth row—purl to the right. A Purl is made every third row on alternate sides. The more irregularly the lines are arranged the better, and when a fresh one is made to start from some part of the line being worked, hang on four pair of Bobbins at that place before doing the Purl stitch, and leave them there until the original line is finished. Three or four sets of Bobbins may be left behind in this manner, and afterwards carried on in different directions. Where a line is crossed make a SEWING, and commence, where possible, with a ROPE Sewing. Fasten off with great care.

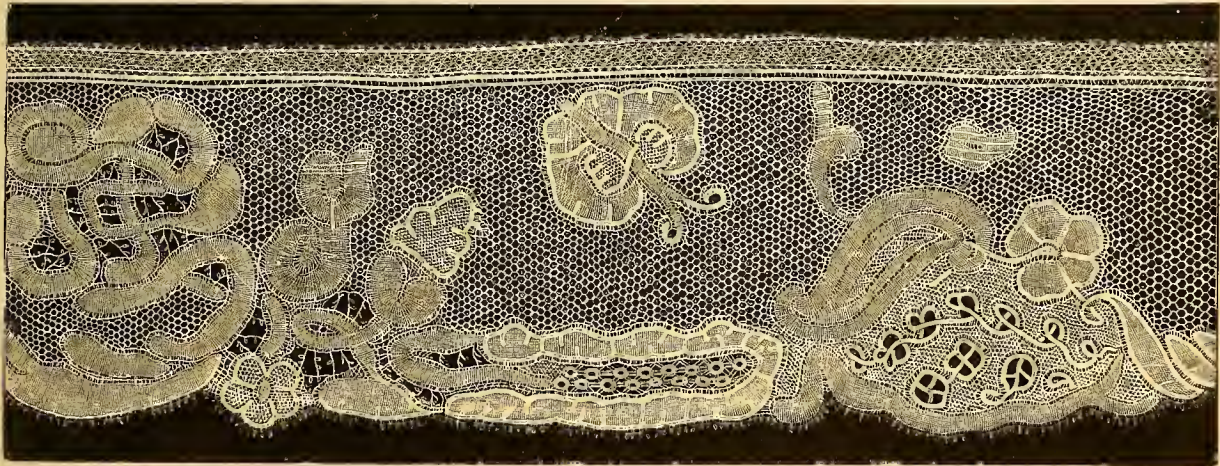


FIG. 290. DEVONSHIRE LACE.

the lace already formed. First row—work STEM STITCH thus: Give three twists to the outside pair of bobbins, and put them aside, and with the next pair work across until the last pair are reached, then make a stitch and a half, or TURN STITCH, on the left side, thus: Work a CLOTH or WHOLE STITCH, give each pair of bobbins one twist to the left, put the middle left hand bobbin over the middle right bobbin, lift the two pairs with each hand, and give a pull to make the inner edge firm, and put aside the inner pair of bobbins. Second row—work back with the other, making a PURL on the right side, thus: Twist the worker bobbins seven times to the left, lift one of them in the left hand, take a pin in the right hand and

**Devonshire Lace.**—At one time the whole female population of Devonshire were engaged in lace making, and many were the varieties produced in that county which, without the exception of the celebrated Honiton were copies of Belgium, French, and Spanish laces. A coarse kind of Bone lace was made prior to 1567, in which year fine flax thread and Flemish patterns were introduced, and the lace made from these during the sixteenth and seventeenth centuries was so beautiful as to rival the far-famed Brussels' lace. Fig. 290 is a specimen of this work, the pattern being decidedly Flemish, although the lace is Devonshire make. Besides this description, Venetian and Spanish Needlepoint, Maltese,



Greek, and Genoese laces have been successfully imitated by the workers. For the last hundred years the lace makers have turned their attention to the making of Honiton lace, and the manufacture of other kinds has entirely died away. See HONITON LACE.

**Diagonal Cloth.**—A soft, woollen, twilled material, made in various colours, without any pattern. It measures 52 inches in width, and is much employed for purposes of decorative embroidery.

**Diagonal Couching.**—A flat Couching, and one of the numerous varieties of that stitch. It is chiefly employed in Church Work. To make: Lay lines of floss silk flat upon the foundation and close together, and to secure them in position bring up a thread of purse silk through the foundation, pass it over one or two strands of floss silk, and return it to the back of the foundation material. Arrange the direction of these securing stitches so that they form diagonal lines across the floss silk. A variety of Diagonal Couching is formed thus: Over the floss silk foundation lay a line of purse silk or gold twist in a diagonal direction, and catch this down with the securing stitch brought from the back of the material as before described; continue to lay down diagonal lines of purse silk, keeping them at an even distance from each other until the floss silk is covered. See COUCHING.

**Diamond Couching.**—One of the Flat Couchings used in Church Work, illustrated in Fig. 291, and worked as follows: Lay down lines of floss silk upon a flat foundation, and above them single threads of purse silk or gold twist at equal distances apart and in a diagonal direction. Lay each line singly, and secure it with a thread brought

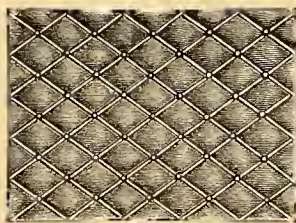


FIG. 291. DIAMOND COUCHING.

from the back of the material and returned there. The lines running in one direction first lay and secure, then cross them with lines laid in an opposite direction, so as to form, with the ones already secured, a number of diamonds; catch these down to the material in the manner already described, and ornament the points of the diamonds with a bead, pearl, or spangle. See COUCHING.

**Diamond Holes.**—The Fillings in the centre of Honiton lace sprigs are made in various fancy stitches, the various arrangements of open squares or holes which form Diamond Holes, Straight Rows, Chequer stitch, being some of the most used. To form Diamond Holes: Hang on twelve pairs of Bobbins, and work across from left to right in CLOTH STITCH six times, putting up the pins on each side in holes picked for them, then divide the bobbins into two equal numbers and put a pin in the centre. Take up left hand bobbins and work Cloth

stitch with six pairs up to pin in the centre, work back to the left without twisting or putting up pin with the same six pairs, twist and put up a pin and leave bobbins hanging, take up those on right hand; put up a pin and work right across the whole twelve bobbins to the left hand, and so enclose the centre pin. Work a couple of Cloth stitch rows, and then make a hole upon each side, dividing the bobbins into fours, and working the two sides as mentioned above. Plait the four bobbins under the upper hole in Cloth stitch, work two Cloth stitch rows with the twelve bobbins, and make a hole in the centre under the one first made.

**Diamond Lace.**—A stitch either worked as open or close Diamonds, and used in Modern Point and in Ancient Needlepoints. In the first row, for making the open diamond, work 6 thick BUTTONHOLE stitches, leave the space of two open, work 14 Buttonhole, leave the space of two open, work 6 Buttonhole. Second row—work 4 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 10 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, and work 4 Buttonhole. Third row—work 2 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 8 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 2 Buttonhole. Fourth row—work 4 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 10 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 4 Buttonhole. Fifth row—work 6 Buttonhole, leave the space of two open, work 14 Buttonhole, leave the space of two open, and work 6 Buttonhole. Sixth row—work 19 Buttonhole, leave the space of two open, and work 19 Buttonhole. Seventh row—work 17 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, and work 17 Buttonhole. Eighth row—work 15 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, and work 15 Buttonhole. Ninth row—work 17 Buttonhole, leave the space of two open, work 2 Buttonhole, leave the space of two open, and work 17 Buttonhole. Tenth row—work 19 Buttonhole, leave the space of two open, and work 19 Buttonhole. Repeat from \*, and work the ten rows in the same order to end of space.

**Diamond Linen.**—This is also known as Diaper, and the name includes several varieties of the latter, such as Bird's-eye, Fish-eye, and Russian Diaper. See DIAPER.

**Diamond Netting.**—See NETTING.

**Diamonds.**—A stitch used in Macramé lace to vary the design. It consists of MACRAMÉ KNOTS made over slanted threads, that are called LEADERS. There are three ways of making Diamonds: The *Single*, which is composed of a single Leader from right and left hand, slanting outwards to a certain distance, and then returning to the centre so as to form a Diamond. The *Double*, made with a greater number of threads, and with two Leaders on



each side; and the *Treble*, with more threads, and with three Leaders on each side. *To Work a Single Diamond*: Take twelve threads and divide them, make the seventh thread into a Leader, and slant it down from left to right in an angle; make a Macramé Knot upon it with the eighth thread, then with the ninth, and so on to the twelfth. Pin it down to the *Pillow*, and pick up the sixth thread. Turn this over the first threads from left to right in a reverse direction to the other Leader, and make Macramé Knots upon it; commence with the fifth thread and work all up. Pin it to the *Pillow*, and slant it back in a diamond shape to the centre. Use the same thread as Leader, and work Macramé Knots upon it with the others in their order; then take the Leader left at the right hand, slant it to the centre, and work it over with Macramé Knots; when the two Leaders meet tie them together. *To Work a Double Diamond*: Double the amount of threads, so that there are twelve upon each side, and make two Leaders on each side. With twelve threads on each side, the two right hand Leaders will be the first and second threads of the second set of twelve; commence by knotting the threads round the second thread first, and then knot them round the first. The two threads for Leaders on the left hand are the eleventh and twelfth of the first twelve threads, counting from left to right. Work the eleventh as a Leader first, and knot upon it all the other threads, then knot them all upon the twelfth. *To Work a Treble Diamond*: Sixteen threads and three Leaders upon each side are necessary. The Leaders are the first three on the right hand and the last three on the left hand, and the work is similar to that in the other Diamonds.

**Diaper.**—Originally denoting a rich material decorated with raised embroidery. The term is now generally employed to denote figured linen cloth, the design being very small, and generally diamond-shaped. It is also used to signify a towel:

Let one attend him with a silver basin,  
Another bear the ewer, the third a diaper.

—*Shakespeare.*

Diaper is a damask linen, manufactured in Ireland and Scotland; but there is a kind called *Union*, composed of linen and cotton, and there are cotton ones likewise, including Russian Diaper. The finest linen Diapers, with the smallest Diamond, Fish, or Bird's-eye patterns, are chiefly used for infants' pinafores, and other articles of their dress. The name of this material is derived from that of the city in Flanders where the manufacture originated, being formerly called *d'ipre*—or, of Ypres. The Birds'-eye may be had in either lineu or cotton, the former measuring from 34 inches to 44 inches in width, the latter 34 inches; Pheasant-eye or Fish-eye measures from 36 inches to 44 inches in width. Russia linen Diaper may be had in four varieties—the cream-coloured, at 21 inches, the half-bleached Irish at 24 inches, the Basket-pattern (Barnsley) at 26 inches, and the Fancy Barnsley (which is an extra heavy cloth) at 32 inches in width.

**Diaper Couching.**—A variety of Couching used in Church work, and made as follows: Lay down upon a flat foundation, even and close together, lines of floss silk. Secure these by bringing a thread of purple silk from the

back of the material, pass it over two, three, or four strands of floss silk, so as to form a succession of Crosses, Diamonds, or other Diaper patterns, and return to back of material. See *COUCHING*.

**Diaphane.**—A woven silk stuff, having transparent coloured figures, and for some years past out of use, and scarcely to be procured.

**Dice Holes.**—This is a stitch, shown in Fig. 292, used in Honiton and other *Pillow-made laee*, as a Filling or a straight BRAID. The manner of

working it is fully explained in Braids, as it is easier to learn to make it as a Braid than a Filling. See *BRAIDS*.



FIG. 292. DICE HOLES.

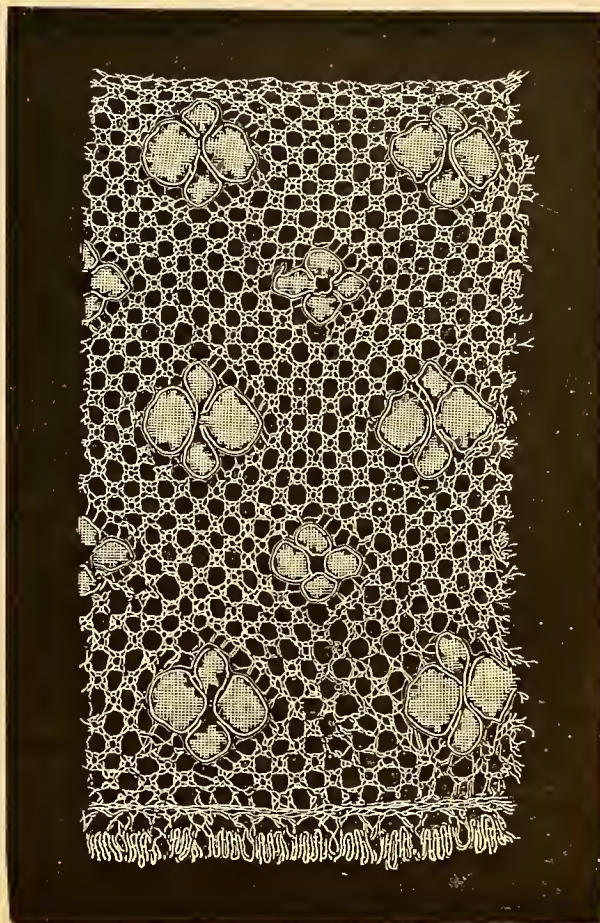


FIG. 293. DIEPPE POINT—DENTELLE À LA VIERGE.

**Dieppe Point.**—The two centres of the Normandy lace trade are Dieppe and Havre, and the manufacture in both towns is very ancient, dating back to before the introduction into France of Alençon. Normandy laces are among those enumerated in the "Revolt des Passemens," a protest made to Colbert by the original lace workers against the manufacture of Alençon. Brussels, Mechlin, Point de Paris, and Valenciennes were all made during the



seventeenth and eighteenth centuries in Normandy, but the true Dieppe Point was a kind of Valenciennes made with three instead of four threads, which received many local names, the narrow make being known as Ave Maria and Poussin, the wider and double grounded as Dentelle à la Vierge, of which Fig. 293, p. 153, is a specimen. The laces of Havre were considered superior to those of Dieppe, but the manufacture of both was nearly destroyed at the time of the Revolution, and though the Dieppe lace manufactories were restored in 1820, and were afterwards encouraged by Napoleon III., the trade has almost disappeared, owing to the cheap machine laces.

**Dimity.**—A cotton fabric, originally imported from Damietta, the Dimyat of the Arabs. It is made both striped and cross-barred, plain and twilled, and is stout in texture, being made of double thread, with the pattern raised. The designs are various, and some are not only embossed, but printed. They are employed both for bedroom hangings and furniture, and for other articles, and were in old times utilised for women's petticoats. Dimity is made in two widths, 27 inches and 32 inches.

**Dimity Binding.**—This is also called Bed Lace, and is a kind of Gallon, having plain edges, and a pattern raised in the weaving down the centre of the braid. It may also be had twilled and in diamond patterns. It is sold by the gross, in two pieces, of 72 yards each.

**Distaff.**—An implement formerly employed in spinning flax, tow, or wool. It consisted of a staff, round which the yarn was wound, and in early times held under the arm of the spinster and subsequently placed upright in a stand before her. The distaff was introduced into England, by the Italians, in the fifteenth century.

**Doeskin Cloth.**—This cloth is distinguished by having a smooth dressing on the upper surface. It is made of different qualities, in thickness and colour, and employed for clerical garments, and riding trousers. The single-milled doeskins measure from 27 inches to 29 inches in width.

**Doeskin Leather.**—This leather, being softer and more pliant than buckskin, is employed for riding and driving gloves. It is thick, durable, and, being dressed in a particular manner, washes well. The seat of the manufactory of doeskin gloves is at Woodstock, Oxon.

**Doeskins.**—These woollen stuffs are classed among NARROW CLOTHS, and so distinguished from BROAD CLOTHS (which *see*). The single-milled Doeskins measure from 27 inches to 29 inches in width.

**Domett.**—A plain cloth, of open make, of which the warp is of cotton and the weft of wool. It is a description of Baize, and resembles a kind of white flannel made in Germany. It is manufactured both in white and black, the former of 28 inches in width, the latter of 36 inches, and there are 46 yards in the piece. Both kinds are used as lining materials in articles of dress, and in America to line coffin caskets likewise.

**Dornick.**—This is also written *Darnex* and *Dornek*. A stout Damask linen, made at Tournai, in Belgium, for hangings, as well as for table linen.

**Dornock.**—A stout description of linen cloth, figured and designed for a common style of table cloths. It affords the most simple example of all the varieties of Diaper or Damask, and takes its name from the town where it is made in Sutherlandshire, on the Firth of Dornock.

**Dorrock.**—A coarse linen fabric made for household purposes, and chiefly for table cloths. It closely resembles Diaper, being decorated with squares or checkers in the weaving. The manufacture originated at the town of Dorrock, in Scotland, whence its name.

**Dorsetshire Lace.**—From the time of Charles II. to the middle of the eighteenth century Dorsetshire was celebrated both for its Bone and Point laces, which were considered the best productions of the English market, and were not inferior to the laces of Flanders. Blandford, Sherborne, and Lyme Regis were the towns that produced the best kinds. No specimens of the lace seem to have been preserved, but it is believed to have been a kind of Point d'Argentan. After the trade declined no lace seems to have been made in Dorsetshire, but at the present time along the coast, and at Lyme Regis, Honiton lace sprigs are manufactured.

**Dorsour.**—A species of cloth, made in Scotland, expressly for the wall-hangings of halls or chapels, to supply the place of Tapestry. The name is probably a corruption of Dorsal, pertaining to the back, derived from the Latin *Dorsum*, the back. These hangings were probably placed behind the altar or the seats, or employed for the purposes of *portières*, to preserve the people from draughts behind them at the entrance doors.

**Dot.**—An Embroidery stitch used in all kinds of fancy work, and known as Point de Pois and Point d'Or. To make: OUTLINE a small round, and OVERCAST it. Work in the stitches all one way, and fill up the round space with them.

**Dotted Stitch.**—DOT is the right term.

**Double Bar.**—A stitch used in the making of Macramé lace. To work: Work with three or four strands of thread, according to the thickness of the BAR required, and tie these together with a succession of MACRAMÉ KNOTS. *See* MACRAMÉ.

**Double Coral Stitch.**—An Embroidery stitch much used in Ticking Work and for ornamenting linen. It is composed of a straight centre line, with long BUTTONHOLE stitches branching from it on each side in a slanting direction and at even distances. To work: Bring the thread up in the line, hold it down in a straight line and at a short distance from where it came up, put the needle in on the right side of this line in a slanting direction, bring it out in the straight line and over the thread held down, and draw up thread; repeat the stitch on the left side, then on the right, and continue working stitches on the left and right of the centre line. *See* CORAL STITCH.

**Double Crochet.**—A stitch used in Double Crochet, and made as follows: Put the cotton round the hook, and draw it through the foundation; cotton again round hook, and draw it through the two loops. *See* CROCHET, p. 121.



**Double Cross Stitch.**—An Embroidery stitch used to ornament cloth, linen, and silk materials, and worked with fine No. 100 Embroidery Cotton or Purse silk. To

**Double Feather.**—A variety of FEATHER STITCH, and worked thus: Hold the material in the left hand, bring up the cotton, and hold it under the left thumb; put the needle

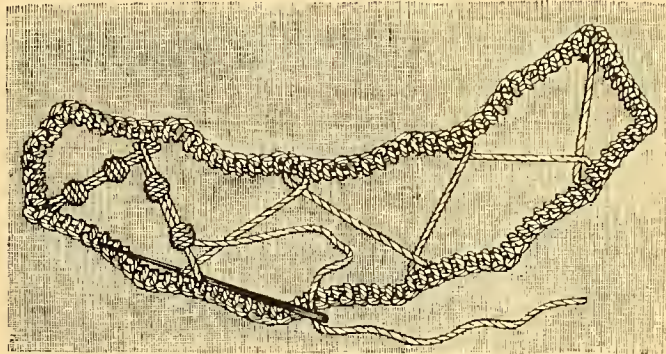


FIG. 294. DOUBLE CROSS STITCH—DETAIL A.

work: Make a series of evenly placed HERRINGBONE stitches across the space to be filled and as wide apart as shown in Fig. 294, Detail A. To finish the stitch as a plain Double Cross, make a return line of Herringbone in between the points of the Herringbone already worked. To finish the stitch as a Double Cross stitch ornamented with Knots, as shown in Fig. 294, Detail A, which is the stitch usually made, return the thread at the side of the line already made so as to make a double line, and cross it twice with ornamental KNOTS. Hold the fixed and working threads together, and cross them with a foundation of BUTTONHOLE stitches, over which work OVERCAST STITCH until a Knot is formed. Secure the second line close to the first with a Herringbone (See Fig. 295, Detail B), and continue the double line to end of space. Then make a single line of Herringbone between the points as in plain Double Cross (Fig. 295, Detail B), and ornament the plain line with a double thread and Knots.

into the material on the left side, on a level with the place where the cotton was brought up, but one-eighth of an inch away from it; make a stitch, slightly slant the needle in doing so from left to right (see Fig. 296), and draw the cotton up, keeping the thumb upon it and the needle over it. Again insert the needle to the left on a level with the lower part of the last stitch, but one-eighth of an inch from it, and in a slightly slanting direction. Draw up as before. To return: Put the needle in to the right of the last stitch, as shown by the



FIG. 296. DOUBLE FEATHER STITCH.

figures 1 and 2 on Fig. 296, hold the cotton with the

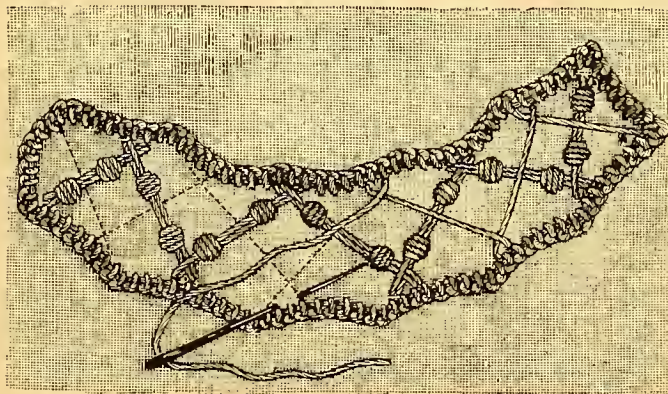


FIG. 295. DOUBLE CROSS STITCH—DETAIL B.

**Double Diamonds.**—A stitch in Macramé lace, made with a slanting thread covered with MACRAMÉ KNOTS, worked like SINGLE DIAMONDS, but with twelve threads upon each side and two Leaders. See DIAMONDS.

thumb and draw it up as before, and repeat the stitch to the right. Continue to work two stitches to the right and two to the left until the space is filled. The beauty of Double Feather consists in the perfect Vandyke line



it makes down the material when worked with regular and even stitches.

**Double Knitting.**—A stitch in Knitting, which, producing a double instead of a single web, is especially useful when light and yet warm articles are to be knitted. The double web is formed by every other stitch of a row being a SLIP STITCH and the intermediate one a Plain stitch; the Slip stitch is worked in the next row, while the Plain stitch, worked in the first row, is slipped in the second. To knit: Cast on an even number of stitches, miss the first stitch, knit one, wool forward, slip the next stitch, pass the wool back, knit the next stitch, and continue slipping and knitting for the whole of the row; work last stitch plain. Second row—knit the slip stitch and slip the knitted. To make loose Double Knitting put the wool twice round the needle instead of once when knitting. See KNITTING.

**Double Knots.**—A knot used in Tatted Crochet, and made as follows: Commence with 3 CHAIN, make a loop with the cotton round the left hand forefinger, and hold it down with the thumb. (See Fig. 297.) Insert the hook over the front thread and under back, and draw up the

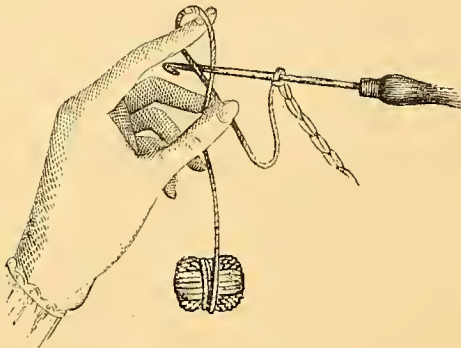


FIG. 297. DOUBLE KNOT.

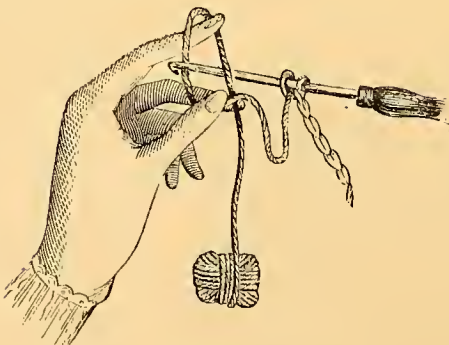


FIG. 298. DOUBLE KNOT—DETAIL A.

thread on to the hook. Now change the arrangement of the loop on the left hand with a twist of that hand (see Fig. 298, Detail A), and insert the hook this time under the first thread and over the second, then draw the loop on to the hook. See CROCHET, p. 116.

**Double Long Treble.**—A stitch used in Crochet as a variety to TREBLE CROCHET. To work: Wind the cotton

three times round the hook, put the hook through the Foundation, and draw the cotton through as a loop, \* take cotton on the hook and draw through 2 loops, and repeat from \* 3 times. The stitch is a long one, and one not often required. See CROCHET, p. 127.

**Double Overcast Stitch.**—This is Buttonhole stitch worked in a straight line. To work: Trace the outline and run along it a straight line of Embroidery cotton. Over this work an even and continuous series of BUTTONHOLES, using the run line as a guide to keep the Buttonholes perfectly even. See BUTTONHOLE.

**Double Point de Brussels.**—A stitch used in Needlepoint laces as a Filling. To work: Make a BUTTONHOLE stitch at a distance of one-eighth of an inch from the commencement of the space to be filled, then a second close to it; miss one-eighth of an inch, carry the thread along it as a loop, and work 2 Buttonholes, and continue to miss a space and work 2 Buttonholes to the end of the row. To work back: In the loops made in the last row work 2 Buttonholes, and make loops under the Buttonholes of the first row. Repeat the second row to the end of the space, and work loosely.

**Doubles.**—Thick, narrow, black ribbons, made for shoe-strings. They are supposed to be entirely of silk, but are mixed with cotton, and are done up in rolls of 36 yards each, four to the gross. The widths are known as twopenny, threepenny, sixpenny, and eightpenny. Watered Doubles are called Pads. See BINDINGS.

**Double Satin Stitch.**—A Satin Stitch worked over a prepared foundation, and similar to Raised Satin Stitch (which see).

**Double Square.**—An Embroidery stitch, also known as Queen stitch. It is formed of LONG or SATIN STITCHES, arranged as squares, one within the other. To work: Make the outside square first, with four Satin stitches, then work a smaller square inside it, with four shorter Satin stitches.

**Double Stitch.**—Used in Berlin Work and in Tatting. In Berlin work it is a variety of Tent stitch, and made thus: Cross a square of four threads of canvas in the centre with a TENT STITCH, and fill up the square with a small Tent stitch placed on each side of the first made and long Tent stitch. See BERLIN WORK.

In Tatting, pass the thread to the back of the hand, push the shuttle upwards between first and second finger, and draw up, then work the usual TATTING STITCH. See TATTING.

**Double Warp.**—A cotton cloth in which the warp and weft are of a uniform size. This kind of calico, being stout and heavy, is in much request for sheetings. The width varies from 2 to 3 yards.

**Doublures.**—A French term to signify Linings.

**Dowlas.**—A strong, coarse, half unbleached, linen cloth, made for sheeting, chiefly manufactured in Yorkshire, Dundee, and Forfarshire. It is now much superseded by calico. It is also made and used by the peasantry in Brittany for common shirts, aprons, and towels. It



measures 35 inches in width, and is of various qualities. See LINEN.

MISTRESS QUICKLY.—I bought you a dozen of shirts.

FALSTAFF.—Dowlas, filthy dowlas; I have given them away, &c.

—*Merry Wives of Windsor.*

**Dowlas Towelling.**—A half-bleached cloth, the threads of which are round, like Russiau Crash. The width varies from 25 inches to 35 inches. It is made and used by the poorer classes in Brittany.

**Down.**—The soft and almost stemless feathers of birds, such as of swans, geese, eider ducks, &c., employed in needlework for quilting into skirts, quilts, tea cosies, dressing-gowns, &c. Before using, the feathers undergo a process of washing and purification, so as not only to cleanse, but to free them from any unpleasant odour. Down is sold by the pound, the white being regarded as superior to the grey. That of the eider duck is the best to be procured for ruffs for the neck, muffs, linings of hoods, and trimmings for infants' cloaks. Opera cloaks are also made of the white swans' down.

**Drabbet.**—A description of coarse lineu material or duck, made at Barnsley. It is heavy in quality and twilled, and is made both undyed and in colours, and may likewise be had in widths of 27 inches and 30 inches respectively.

**Drab Cloth.**—A dun-coloured woollen cloth, woven thick, and double-milled; it is employed for overcoats, and is manufactured in Yorkshire.

**Drafting.**—This is sometimes known as drawing or delineating a pattern or diagram, and is a technical term employed in reference to the execution of outline plans for needlework, and the cutting out of materials employed for the same.

**Drap.**—The French term signifying Cloth.

**Drape.**—A term employed in dressmaking and upholstery, signifying the decorative arrangement of folds.

**Drap Sanglier.**—A loosely made, all-wool French stuff, 44 inches in width. It is of rather a coarse grain, plainly woven, and has a good deal of nap or roughness on the face. It is more especially designed for the purposes of mourning, and will be found lighter in wear, as a spring or summer travelling dress material, than its appearance promises.

**Drawbays.**—A description of Lasting, being a double warp worsted material, employed for making shoes and boots, chiefly for women. It is 18 inches in width. See LASTING.

**Drawing.**—A term employed in reference to the making of Gathers, by means of RUNNING or WHIPPING, when the thread used for the purpose must, of course, be drawn through the material, in and out of the stitches taken, leaving a number of small folds or gathers compressed together. This thread is called a Drawing Thread. Ribbons and tapes employed within casings, for the same purpose, are called Drawing Strings.

**Drawn Work.**—One of the earliest and most ancient forms of open work Embroidery, and the foundation of Lace. It was known in the twelfth century as Opus

Tiratam and Punto Tirato, and later as Hamburg Point, Indian Work, Broderie de Nancy, Dresden Point, Tonder Lace, and Drawn Work, and seems at one time to have been known and worked all over Europe, being used largely for ecclesiastical purposes and for the ornamentation of shrouds. The ancient specimens of Drawn Work still to be seen are of such fine material as to require a magnifying glass. They were formed of fine linen, the threads being retained in the parts where the pattern was thick, and where it was open, cut, or drawn away, so that only a sufficient number of warp and woof threads were left to keep the work together, and these were Buttonholed together (three to each stitch) so as to form a groundwork of squares like Netting. The edges of the pattern were also BUTTONHOLED over. Fig. 299 is of a later description of Drawn Work, and would be known as Indian Work, as its foundation is muslin. It is two hundred

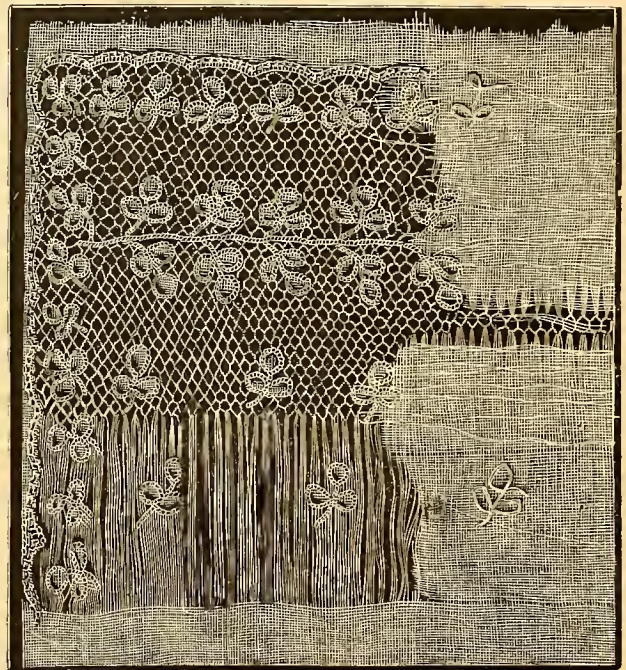


FIG. 299. DRAWN WORK.

years old, and, as it is unfinished, shows how the threads were drawn away and those retained for the thick parts of the pattern and Buttonholed round. The ground of Fig. 299 is not worked in Buttonhole squares, but is made in the HONEYCOMB RÉSEAU ground of lace. The leaves and sprays forming the pattern are outlined round with a thread and then Buttonholed before any threads are drawn away. The threads going one way of the stuff are then carefully cut for a short distance and pulled away, and the Honeycomb ground, made with the threads that are left, OVERCAST together in that shape. This kind of Drawn Work is now quite obsolete, as is likewise the geometrical, which succeeded these grounded flower patterns. In the geometrical the threads that were retained were Overcast together, and formed patterns without grounds.



In Fig. 300 is given a pattern of Drawn Work in the Reticella style which has been revived. It is worked as follows: Take a piece of coarse linen, and draw warp and woof threads away, so as to form a succession of squares (this process has to be very carefully done or the squares will not be perfect). Leave six threads each way between the squares to form a support, and commence the work by covering these threads. Divide the six threads in the centre, and work POINT DE REPRISE thickly over them, first throw the thread over the three to the right and bring it back to the centre, and then over the three to the left and bring it back to the centre, as shown in illustration. Work until the threads are quite covered. Fill the open squares with BUTTONHOLE stitches. Throw a thread across the space as a loop, and cover it thickly with Buttonholes; leave it as one line, or continue to throw

adaptation of this kind, and is made thus: Draw the squares out as in the last pattern, leaving sixteen to twenty threads between each. BUTTONHOLE round the outer edge of the drawn part of the work with coloured silk, and then work the Lace stitch. Thread the needle with coloured silk, fasten it firmly to the edge, and loop it twice into the side of one square, and when it comes to where the threads are left, divide them in half, and loop it through one half of them. Cross the thread over the thick undrawn parts, and continue to loop it twice in every side of the square until all the squares are worked round and all the left threads secured. Then work the ornamental WHEEL in the centres of the open squares upon the loops. Make the Wheels of three Buttonholes close together with a space left between the ones made and the next to be worked. Three Buttonholes are worked in every loop, eight forming a Wheel.

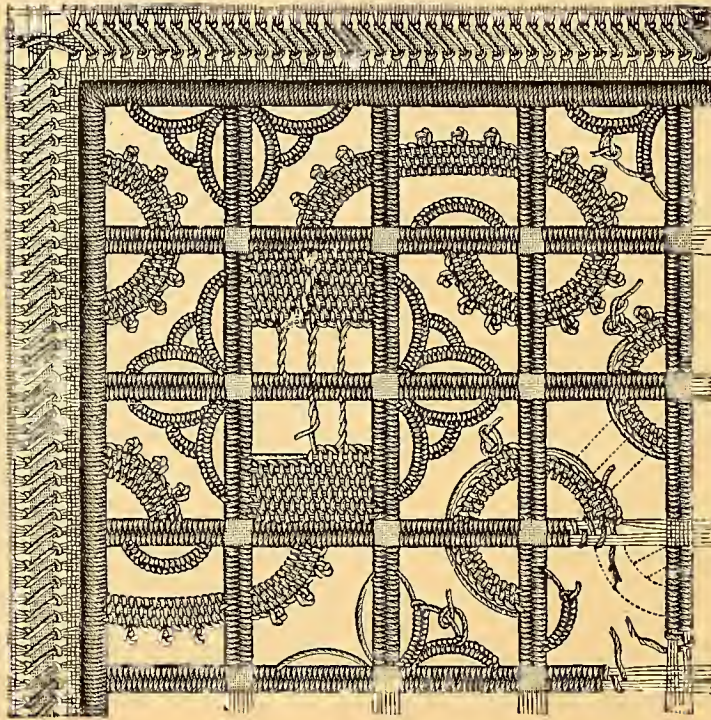


FIG. 300. DRAWN WORK—RETICELLA.

threads and Buttonhole them over and down to the first line until the pattern is formed. Where this is done is amply shown in the illustration, in many parts of which the Buttonholed lines are given half finished, in others completed and ornamented with PICORS, while dotted lines indicate where other fillings, formed of Buttonholed lines, are to come. For the bordering, draw out threads, leave an undrawn space between, and work HEM STITCH first on one drawn out line, and then upon the other. Take up four threads in every Hem Stitch.

Drawn Work was frequently enriched with Embroidery and Lace stitches made with coloured silks. Broderie de Nancy, Dresden Point, and Hamburg Point were of this description of Drawn Work. Fig. 301 (p. 159) is a modern

When Drawn Work is done upon fine linen, muslin, or cambric foundations, it is tedious pulling out the threads before any design is commenced; but upon such materials as Cheese Cloth and open Linen canvas the whole of the material can be drawn without trouble and embroidered. The illustration (Fig. 302) is intended to be worked upon coarse linen, and is made as follows: Draw out a succession of squares, leaving sixteen threads between each open square. Take coarse knitting cotton or coloured silk, and work down each square, twisting the left threads thus: Pick up the fifth, sixth, seventh, and eighth threads upon the needle, and twist them over the first four threads, draw the needle and silk through them, and pick up the thirteenth, fourteenth, fifteenth, and sixteenth threads



and draw them over the tenth, eleventh, twelfth, and thirteenth threads; work in this way all down the left threads, then turn the work, and work from the side in

squares on the material, leaving eight threads between each square. Make LONG CROSS stitches as in BERLIN WORK, with various coloured Chenilles or wools, so as to

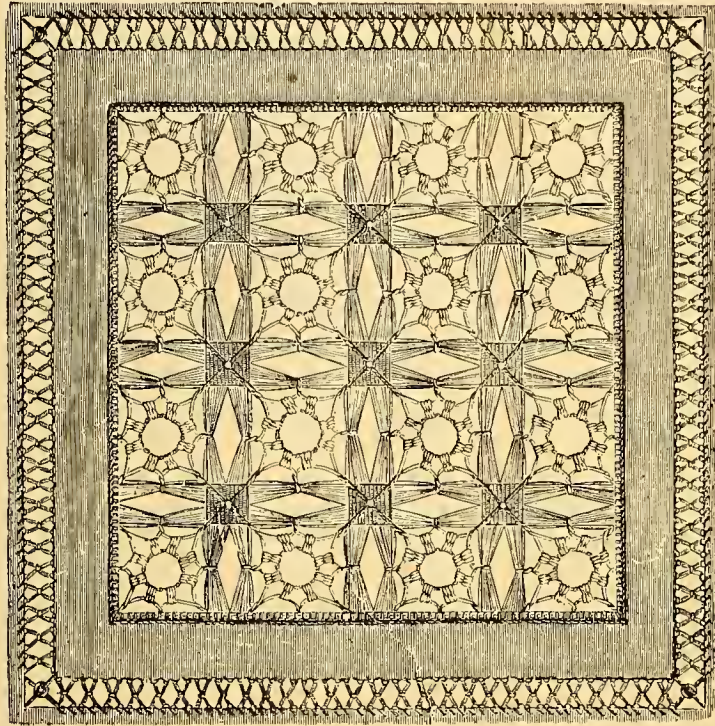


FIG. 301. DRAWN WORK.

the same manner, knotting the silk together where it meets as shown in illustration.

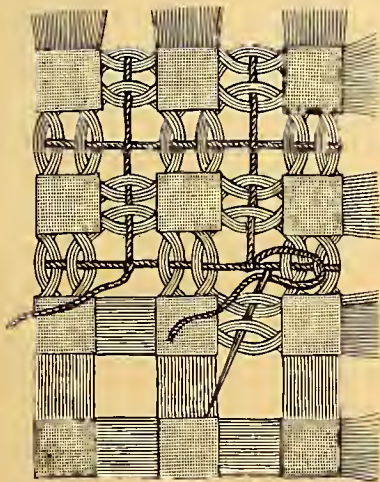


FIG. 302. DRAWN WORK.

Fig. 303 is a pattern intended to be worked upon coarse Cheese Cloth. It is ornamented with fine Chenille or wool instead of silk, and is worked thus: Draw out

secure the threads that are left. Work the under or dark line of stitches first, fasten the dark coloured Chenille into one of the open squares, miss the open square upon the next row, and loop into the square on the right in the third row, making the first half of a CROSS STITCH. Bring the

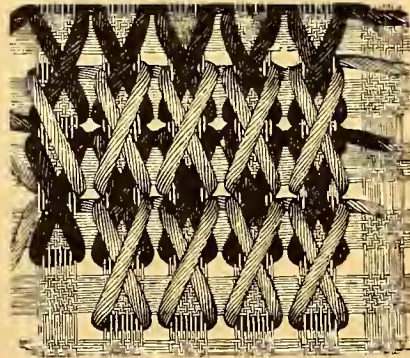


FIG. 303. DRAWN WORK.

needle out to the left through the open space on that side, and finish the Cross stitch by returning it back to the first row into the space on the right hand to where it first began. Continue to make this Cross stitch until all the spaces are filled or covered over. Then take light Chenille,



and work with it over the dark Chenille in the same stitch, looping it into the squares that were only covered in the first row.

The Borders that can be made with Drawn Work are very numerous, and are much used as ornamental finishes to Embroideries upon linen and other washing materials, not only in needleworks coming from India, Turkey, and Arabia, but by English ladies for Ecclesiastical linen and for Crewel Work. The first of the stitches used is HEM STITCH, to secure the threads, but after that Fancy stitches are worked to embellish them. Fig. 304 shows



FIG. 304. DRAWN WORK.

two stitches much employed for borders. To work the one on the left hand: Draw out the threads one way of the stuff to the width of three-quarters of an inch, and commence the work on the wrong side of the material, and hold it so that the left threads are in a horizontal position, and work in a straight line down them and close to the undrawn material. Secure the thread, and make the Hem stitch thus: Take up eight threads on the needle, and loop them with the thread, as if making a BUTTONHOLE STITCH: Draw up tight, and make a short stitch into the material to secure the thread and make another Hem stitch, then take up eight more threads on the needle and repeat. Work down one side and then down the other, at the top and bottom of the drawn out space. Insert a centre line made of crochet cotton, twist the threads round it; take four threads from the first Hem stitch, and four from the next Hem stitch for each twist, so as to give the plaited look to the threads shown in the illustration. For the stitch upon the right hand side of Fig. 304: Draw out threads to the width required, and work at the back of the material, holding it as before-mentioned, Hem stitch as before at the top and bottom of the space, but enclose four threads instead of eight in every Hem stitch. Cover with a line of Buttonhole the threads composing every seventh Hem stitch, and make a narrow slanting line running across the six Hem stitches between the ones Buttonholed, with four Buttonholes worked across every two stitches.

Fig. 305 is worked thus: Draw out the threads lengthways of the material. First draw out 6, then leave 3, draw out another 6, leave 3, draw out 12, leave 3, draw out 12, leave 3, draw out 6, leave 3, draw out 6, and leave 3. Then BUTTONHOLE the top and the bottom edge of the drawn space (use fine Lace cotton for so doing), and secure the left threads together in loops at the same time, making six threads into one loop. Make a loop by twisting the cotton twice round the six threads and drawing it up. Turn the work and hold it as before mentioned. Work the second line in HEM STITCH as before described, and for the third line make a CHAIN STITCH line with cotton down the centre, drawing up

twelve threads in every Chain stitch. Repeat the Chain and Hem stitch lines for the remaining spaces.

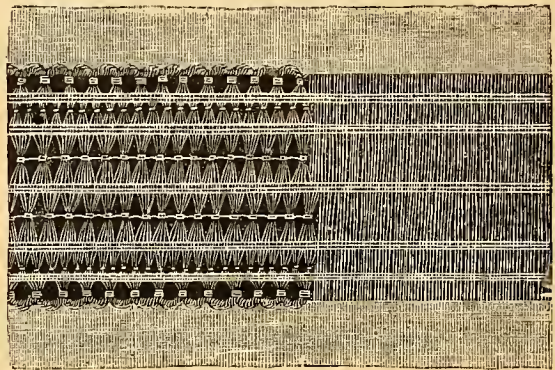


FIG. 305. DRAWN WORK.

To work Fig. 306: Draw out threads of the material one-eighth of an inch deep, leave three threads, draw out threads for a space of half an inch, then leave three threads and draw out for one-eighth of an inch. Work at the back of the material from left to right. Take up six threads on the needle, and make them into a loop by twisting the thread twice round them, run the needle slantwise through the three threads left undrawn, then take three of the threads just secured, and three in front

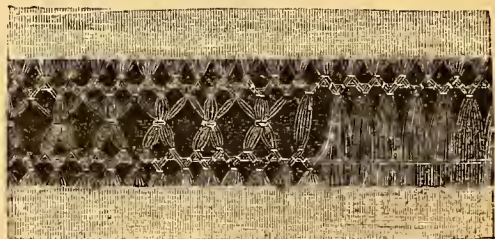


FIG. 306. DRAWN WORK.

of them, and make a loop of them upon the side of the three undrawn threads nearest the centre of the work. Continue to work these two loops one upon each side of the left three threads until the line is finished. Work the line similar to this, and opposite it before the centre line. For the centre line: Take one cluster of six threads and three threads from the cluster upon each side, and OVERCAST them together, keeping the knot thus made in the centre of the line. Finish each knot off, and do not carry the cotton from one to the other.

To work Fig. 307: Draw out an inch of lengthways threads on the material, and leave three threads three times. Work at back of the material, and HEM STITCH top and bottom of the space, and also three times in the centre; the threads that are left use as a groundwork for the three centre lines of Hem stitch. Secure six threads with every Hem stitch, take three from one stitch and three from the next in the second line. Work the original



six together for the third line, and repeat the second and third line for the fourth and fifth. The Hem stitching being finished, ornament it by Overcasting two stitches

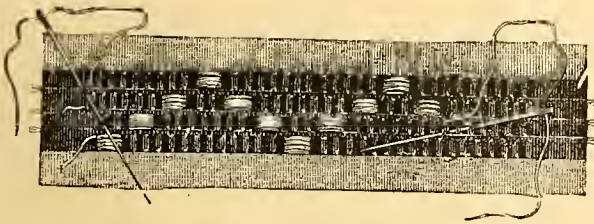


FIG. 307. DRAWN WORK.

together with coloured silk, and work these Overcast stitches in a Vandyke line over the whole of the inch of Drawn threads, as shown in Fig. 307.

To work Fig. 308: Draw out six threads of the material, and leave three threads, then draw out threads to an inch in depth of the material, then leave three threads, and draw out six threads. Work lines of **BUTTONHOLE** down the upright threads upon the right side of material, and take in four threads into each line. When all the threads

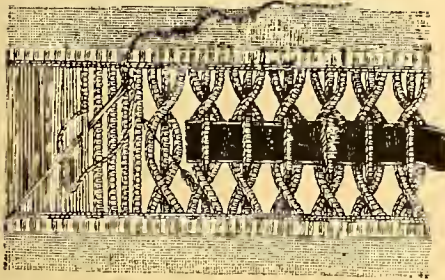


FIG. 308. DRAWN WORK.

are Buttonholed over, take a narrow piece of ribbon, and run it through the lines thus: Take up the third line and twist it over the first, put the ribbon over it and pass the ribbon through the second line, twist the first line over the second and third, and pass the ribbon over it. Treat all the Buttonholed lines in this way.

**Dresden Point.**—The exact date of the introduction of lace making into Germany is still a matter of dispute, but there is no doubt that the movement owed much of its success to the labours of Barbara Uttmann (born 1514, died 1575), who, with the hope of lessening the poverty of her countrywomen, founded a lace school at Annaberg, and, with assistance from Flanders, taught Pillow lace-making to 30,000 persons. To her labours may be added the help given to the manufactory by the constant passing over into Germany of French and Spanish refugees, many of whom brought with them the secrets of their various trades. For some time the laces of Germany were simply copies of the common peasant laces made in France and Spain, and were only known to and bought by the non-wealthy classes, but gradually copies of better kinds of laces were attempted, and Silk Blondes, Plaited Gold and Silver Laces, Point d'Espagne, Brussels, and Mechlin laces were produced. Dresden became celebrated during the last part of the seventeenth century and

for the whole of the eighteenth not for a Pillow lace, but for a Drawn lace, an imitation of the Italian Punto Tirato, in which a piece of linen was converted into lace by some of its threads being drawn away, some retained to form a pattern, and others worked together to form square meshes. This Dresden Point was likewise embroidered with fine stitchery, and was largely bought by the wealthy during the time of its excellence. At present its manufacture has died out, and Dresden only produces either coarse Pillow lace or imitations of old Brussels.

**Dressed Pillow.**—A term used by lace makers to intimate that all the accessories necessary for the art are in their proper positions. These are: A Pillow (for Honiton lace this is flat, for Brussels round) (*see* **PILLOW**), three covers for the same (*see* **COVER CLOTHS**), a hank of lace thread, a hank of shiny thread, known as a Gimp, four dozen pairs of bobbins, lace pins and common pins, a small soft pincushion, a needle pin or darning

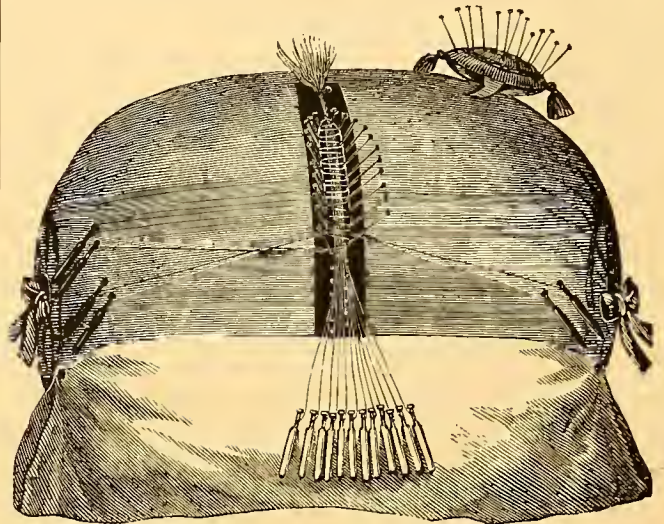


FIG. 309. DRESSED PILLOW, WITH LACE IN PROCESS OF MAKING.

needle with a sealing wax head, a fine crochet hook, a bobbin bag, a pair of sharp scissors in sheath, and a passement pattern. The bobbin bag is made not so long as the bobbins, and stitched up in compartments, so that each division holds twelve pairs of bobbins; it is finished with a little tongue by which to pin it to the Pillow, as are also the pincushion and the scissor sheath. The fine crochet hook is required to make the Sewings, and is stuck into the pincushion, with the pins and the darning needle, the latter being required to prick patterns and wind up thread.

The Pillow is dressed as follows: Lay the under Cover Cloth on the Pillow before the passement is adjusted, then the passement, over whose lower end pin a second cover cloth so that it is under the bobbins and protects them from getting entangled in the pricked pattern. The pincushion, the scissor sheath, and bobbin bag pin on to the right hand side of the pillow, to be out of the way of the work, and the Pillow is then ready to receive the bobbins and commence the lace. Fig. 309 illustrates a



Dressed Pillow, with a piece of Lace Braid in making upon it. The first Cover Cloth is tied on with ribbons; the second at the lower end of the Pillow is shown white. The passement is covered with the lace already made, which is secured to it by the pins pushed through its pricked holes in the process of working. The tuft of threads at the top of the Pillow show where the bobbin threads are tied together and pinned on to the pattern, the Passive Bobbins are laid down over the second Cover Cloth, while the

**Dressing Frame.**—A frame shaped like the trunk of a human body to the waist, and thence extending outwards like the skirt of a dress. It is made of steel wires, and upon it dresses and skirts are placed for the purpose of draping, and otherwise arranging the costume in making it.

**Dressmaking.**—The first step to be taken in Dressmaking is to cut out the material. For all rules of general application, as well as for certain notes having especial reference to Dressmaking, see CUTTING-OUT.



FIG. 310. DIAGRAMS FOR TAKING MEASUREMENTS WITH A TAPE.

Workers are pinned up on each side of the passement, so as not to become entangled.

**Dressing.**—The stiffening, or glaze, applied to silk, linen, or cotton fabrics, to give an artificial substance and firmness. It is made of china clay, starch, or gum. In the selection of Calico and Longcloth for underlinen, it is expedient to rub the end of the piece to remove the Dressing, so as the better to ascertain the real quality and substance of the cloth, which is sometimes much disguised by it, and thus given a fictitious excellence.

The above diagrams (Fig. 310) will indicate to the dressmaker the exact method of taking measurements by means of a measuring-tape, thus obviating the necessity for supplying further directions. The tape marks show the manner in which the measurements are to be taken from point to point.

Commencing with the *skirt*, the following may be regarded as the order in which the work is to be carried out: Always run the *seams* down from top to bottom, so that if any unevenness should occur it may be pared off



from the latter edge, but if cut out accurately there will be nothing to spare. When a gored edge is put next a selvedge, take great care that it be not stretched, nor too loosely fixed to the other piece. Begin by uniting the gores on either side nearest the front width, then the next gores to those right and left, and so on to the back. The stitching should be  $\frac{1}{2}$  inch from the edges, the placket hole opening left unjoined in the seam of the back width on the left hand side, which is the usual place for it, if the skirt or tunic be separate from the bodice. If the dress be unlined, sew over each edge of the seams separately, using fine cotton, and neither work too closely, nor pull the thread tightly. When all are over-sewn, press open the joins with an iron, by laying a wooden roller longwise up the joins underneath them, on the right side of the dress, and ironing up the centre of the separated edges on the wrong side. Very stout or springing materials need a damp cloth laid over the seam to be pressed. A broom handle is the best roller, and it is well worth while for one to be kept for the purpose, covered with two or three layers of ironing cloth sewn round it. By using a roller the heater only presses on the actual stitching of the seam, and not on the turnings, the marks of which always show through on the right side, if the seams be pressed open on a table. With silk it is better to lay a dry cloth over the seam to be ironed on, instead of rubbing the heater immediately upon the silk. The very delicately tinted, such as French grey, dove, and lavender, must not have a very hot iron applied; and it is better not to rest the seam on a roller, but to get two persons to hold the seams, at the top and bottom, pulling firmly, while a third shall pass the iron up and down the parted edges of the join. Cotton and other washing skirts do not need the turnings quite so wide as  $\frac{1}{2}$  inch, and the two edges are sewn over together instead of being opened. Gauze, thin barège, or any yielding, flimsy material, is usually joined by a MANTUA MAKER'S HEM, and, whenever possible, the selvedge of it is used for the turning which is hemmed down, thus saving an extra fold of the stuff.

If the dress be gored, but not lined, and a shaped facing used, tack it smoothly round the bottom after the seams have been pressed, and then HEM the cover and lining up to the  $1\frac{1}{2}$  inches allowed in the length when it was cut, of course only putting the needle into the hem and the lining, not taking it through to the face. The top edge must be hemmed with small stitches taken very far apart, and with fine silk or cotton.

With *petticoats*, or *round skirts* that are little gored, it is quicker not to stitch up the hem after the facing is tacked in, but to place the right side of the facing against the right side of the skirt, and projecting beyond it as much as the hem of stuff which has been accounted for; then run the dress stuff against the facing,  $\frac{1}{4}$  inch within the edge, and afterwards turn the facing over on to the inside of the skirt, and hem down the upper edge. Pull the lining up a little higher than the actual depth of the hem, so as to make the extreme edge of the dress of double material.

Whatever *trimming*, in the way of flounces, &c., has been prepared, is now put on the skirt. Begin with the bottom row in horizontal trimming, and fix it by having

the hem, and not the waist, of the skirt over the left arm while the running is executed; the trimming being first fixed in its place with pins. Work diagonal and longitudinal puffs, quillings, or ruches from the waist to the feet, and be careful that the fulness of puffs decrease towards the top. These trimmings, however, mostly apply to ball dresses, and in making transparent skirts, it is more convenient to leave a join (one of those next the train) open, until after the trimmings have all been put on, and join it up subsequently; for if they be of net, tarlatan, grenadine, tulle, or gauze, the running on of such flounces or puffs should be done from the inside of the skirt, as the drawing threads and pins are as plainly visible from that as the right side, and there being then nothing in which the sewing cotton can be caught, the work is more rapid, and becomes less tumbled. Always use a long straw needle, No. 5 or 6, and avoid coarse cotton.

After the trimming, make the *placket hole*, which needs a facing on the right-hand side, and a false hem on the left, when the placket fastens behind. Cut the facing and false hem on the bias or the straight, according to the breadth to which they are attached, and the false hem ought to be quite  $1\frac{1}{2}$  inches wide.

Next sew on the *waistband*, and let it be as much longer than the waist, as the placket hole's False Hem is wide. Turn down the waist edge for the  $\frac{1}{2}$  inch allowed in the cutting, and sew the top of the False Hem for its width to the left end of the band, and stitch two eyes on in a line with the sewing of the false hem. Pin the band with its right side to that of the skirt, and hold it with the band towards you, while sewing the two together strongly. The fulness, which is either pleated, or gathered at the back of the waist, must also be kept from you while being sewn to the belt. The size of the gathers depends on the quantity of the skirt to be gathered into a certain space, but the stitches are usually made an inch long on the wrong side, and very small on the right, so that when the gathering thread is drawn up, the inch is folded in half, and makes GATHERS  $\frac{1}{2}$  inch deep. Sew these to the band at their threaded edge, and then sew them over at the opposite one, so as to keep all the corners regular, and make the Gathers set in uniform folds. Sew the hooks a little way in from the right hand end of the band, and a third one, with eye corresponding, to keep up the lapped piece which holds the false hem. Sixes are the best sized hooks for waistbands.

Make the *pocket* from the same stuff as the body lining, the sides sloped off to a point at the top. Face the opening for the hand with dress material, and put a strip of the same on the inside of the pocket opposite the opening, so as not to show the white lining when the pocket-hole bulges. Dot the edge of the pocket either with a Mantua Maker's Hem, or stitch it on the inside close to the edges, turn it inside out, and stitch it round again, so as to inclose the raw turnings. The top of the pocket should be about 9 inches from the waist.

Put the *braid* on last of all, and it looks and wears better if folded in half, width way, and so used double. Hem it on, and slightly ease it if coloured, as it shrinks from damp. Black, and some dark shades will bear



shrinking prior to use, and whenever the shade will stand the process, it is better to plunge the braid in boiling water, that the scalding and subsequent drying may prevent the necessity of easing it in hemming.

In making the *bodice*, TACK the lining, which has been cut and fitted on, to the covering material near the edge all round, including both sides of the darts, but the hem tacking should be further in than the others. When every part of the lining is BASTED to the material, and cut out by it (leaving no margin beyond the lining, unless it be of a stuff that frays greatly), turn down the fronts, and RUN them near the folded edge, to keep them in shape until the buttons and buttonholes be added, which will then fix the front Hems, the turnings of which are not actually hemmed down. After Tacking down the fronts, stitch the seams, doing so closely, and being cautious to hold both edges with equal firmness. Join down the centre of the back next, then attach the side pieces to it, by stitching the edges together on the inside, if there be two or more side pieces; but when there is only one on each side, they are sometimes stitched on from the outside, the edge of the side piece being tacked down and Basted in place on the back, and then stitched very near the folded edge; but this is not an unalterable rule, and depends on whether the taste of the day be to make seams conspicuous, or as little observable as possible. The under arm seams follow, after the side pieces are done, and then the shoulders. Always begin the stitching of joins and darts at the top, and so work downwards. Shave off any ravellings, and then oversew the cover and lining together, on either side of each seam, and press them open. The seam from neck to arm is not opened, but the four layers are oversewn together, and the piece turned towards the back, when the sleeve and neckband are added, which then confines the ends of this shoulder seam. With a clear bodice, such as Swiss, book, or organdie muslin, join the shoulders by a Mantua Maker's Hem, if both fronts and back be plain; but if the fronts be full and the back plain, tack a piping cord, laid in a crossway casing, on the back parts, and stitch the fronts to it. When a very thick cord is laid up all the bodice seams, to act as a trimming, cut away the ends of the cord, when it reaches the seam into which it has to be stitched, like a pencil point, until only enough of its centre remains to be held securely in the stitching. If this thick cording be used for the backs of bodices in which there are side pieces, which run into the shoulder seam, that seam is then turned forwards, instead of backwards, when the collar and sleeves are put in.

Now make the *buttonholes* on the right front hem, and mark their relative positions, each being sewn over with fine cotton before it is worked with the twist. BUTTONHOLES with "bar" ends are nicest for silk, washing, and thin stuff dresses; but real cloth ought to have proper tailors' buttonholes. If silk, velvet, or other buttons without shanks be used, in sewing them on take up so much of their base through the dress at the back that the buttonhole, when extended over it, will not spread, causing a looseness between each buttonhole. Thus, in order to leave room for the shank of the button, a little of

the hole should be cut away. A buttonhole, thus wider one end than the other, must be worked round both ends radiatingly, instead of with bars. "Medium" twist (there are three sizes) is best for most dress materials, but "coarse" is best for extra thick serge or cloth.

If there should be any trimming over the shoulder, or down the fronts, ending at the basque edge, waistband, or throat, it must now be put on, so that the ends may be enclosed. When those parts are finished off, put on the bodice, and button it up, and place a tacking thread where the trimming is to go, as it is almost impossible to obtain a correct square, or equidistant Brételles, &c., by sight alone, when the bodice is in the hand. It is quite easy for the worker to do this for herself by standing before a mirror, placing pins where the trimming is to be, and winding a cotton from one to another of those pins. The back, being a flat surface, can be marked for the trimming when the bodice is taken off. While it is on, see that the neck is of a right height, particularly where the shoulder seams end, and quite at the back, for if at all too high there it will drag into creases. Put the neck band on next. If a straight one of even height, cut it from the straight of the material, and used it double, stitch one edge on at the right side, and FELL the other down on the wrong, but if very stout or rough, it must be of one thickness for the outside, and a strip of silk run to its top edge, and Felled down for the inside, over the stitching made by the exterior of the band. Should the neck band be one of those that stand out from the throat, and are deeper at the back than the front, cut it of that shape in book muslin, and cut the muslin (used as a stiffener), the material, and its inner lining, with the direct cross of the stuff at the centre. In sewing on neck bands or collars, do not draw them in the least degree.

Cord the *armholes* now, if desired. Lay the cord in the centre of a  $\frac{3}{4}$  inch bias casing and tack it there, so as to use the cording ready made round the armhole, instead of embedding the cord at the same time as tacking it on the dress. Commence it immediately under the arm, not at the seam, and cross the beginning and ending of the cord.

The lower edge of the *bodice* has next to be seen to. If one with a waistband, first run the tapes for whalebones down the opened and pressed seams, at the darts and under the arms, leaving the tops of the tapes (which should not reach the armhole by  $2\frac{1}{2}$  inches) open for the insertion of the bones, when everything else has been done, for when stitching in the sleeves it is easier to handle if it be limp. Cut the bodice the right length, and  $\frac{1}{2}$  inch additional in the first place, and then tack up the  $\frac{1}{2}$  inch, and put a wide (1 inch) twilled tape on the inside, stitching it from the outside close to the edge, and afterwards hemming up the top of the tape.

A *basque* should be corded or faced on the inside, but must never be itself hemmed up. Cut the facing on the cross,  $1\frac{1}{2}$  inches wide, and run it with its right side on that of the basque about  $\frac{1}{4}$  inch from the edge, and afterwards turn it over to the inside and hem it up. Before running on the facing, pull its edge so as to stretch it, to make it take a better curve for the first running; by doing so the



inner edge can be hemmed up flatly, without having to make any pleats, unless the *basque* describes a point, or be deeper in the middle than the sides, or *vice versa*.

The *sleeves* are put in last. If of a plain coat shape, lay the right sides of the linings together, and place this on the top of the exterior stuff, which is also put face to face; then stitch all four through together, the hand inserted between the two linings, so as to draw the sleeve through, and thus turn the top layer of lining over to the under side of the stuff, when the sleeve, though inside out, will be completely lined, and the raw edges hidden by being under the lining. If the coat sleeve be so tight as to require pleats at the elbow, to give the arm play, the joining ought not to be done in the foregoing way, but the linings should be tacked to the stuff, and the halves stitched together and *OVERSEWN*. With sleeves so fitting the arm as to need pleats, care must be taken not to leave the lining in the least degree loose, or the strain then put on its cover will make it ravel out at the seams. The margin beyond the joining should not be more than  $\frac{1}{2}$  inch. Transparent materials, such as gauze or grenadine, are sometimes lined, and then the stuff and lining should be all closed together in the way first mentioned. While the sleeve is inside out, run a band 2 inches wide on the edge of the sleeve, by putting the band against its right side, and so farthest from you. Begin it at the inner seam of the arm, and on reaching the outer one, ease in the band a little, and when again arrived at the inner seam, fasten off, and then turn the wrist facing down on the sleeve lining, and *FELL* it there, before closing the opening at the seam with blind or *SLIP* stitches. These are made by inserting the needle under the fold of the hem, and running it in and out between the two inner sides, out of sight, so as to form an invisible connection between them. When a sleeve is to be trimmed by straight rows of braid at the cuff, leave the inner seam undone till the last, so as to lay the sleeve out flat for the trimming, and when the seam is closed, stitch in the ends of the braid. The cuff should be made up separately, and applied to the sleeve by *Ship-stitching* the two at the wrist, letting the cuff project the smallest possible degree beyond the edge. All cuffs should be made on book muslin, whether deep and plain, ornamental, or only a band dividing two frills. Sleeves that are in puffs downwards, take the same extra length as do puffs that go round—viz., about half as much again for opaque materials, but net or tulle requires rather more, and these filmy tissues are made on a foundation of the same, to keep the puffs in place. Begin the runnings at the shoulder end, commencing at the middle first (that where the elbow seam is), and bring the rest nearer together towards the wrist, so that the puffs may not be as large there as at the top, then secure all with pins to regulate the fulness, and run down with fine cotton. For puffs that go round the arm run a cord at the required distances, for a thread alone does not give sufficient support. The same rule applies to muslin, gauze, or grenadine, when puffed longitudinally without a foundation. To prevent their falling to the wrist when the sleeves are gathered across, and are unlined, sew a cord, the length of the

arm, from running to running, at the seam, and put a second cord in more immediately under the arm. With net or tulle, whether the puffs go up or round makes no difference to the lay of the material; they must be laid in the direction of the selvedge from shoulder to hand. For short sleeves for ball dresses cut the deepest part directly on the cross of the lining, and when covered by a little puff, make this by a bias strip, and pleat fully as long again as the lining. Single puff it rather than gather, doing the top edge first in small single pleats all turned one way, and then the lower edge, but turn the pleats there in the opposite direction to those at the top. The mouth of the sleeve may be faced with a narrow ribbon, or corded. For long hanging sleeves cut the longest part on the straight way of the material. Transparent bodices with low linings, have long transparent sleeves over short thick ones, the edge is piped, and short and long sleeves are tacked together, that they may be attached to the armhole by one stitching. The stitching must be very firm, and with stout thread, and the raw edges should be sewn over. When no cording is put round the armholes, take care not to pull it on the sleeve, and in addition to firm stitching, Hem a silk ribbon over the turnings, the ribbon being of the precise width to allow of hemming each edge on the line of stitches made by putting in the sleeve.

*Low bodices* may be finished at the neck in two ways. Sometimes the edge is turned down, and a  $\frac{1}{2}$  inch wide sarsenet ribbon hemmed over it on the inside, the ribbon being used as a runner for a string (silk lace) to draw the top to the figure; the other plan is to cord the edge with a fine piping cord, as the neck can be drawn in a little when this is being done. If a low body be fastened behind and have a seam up the front, place a bone up the join, from its extreme end to within 2 inches of the top, and put a bone in every gore seam, but do not carry it high, for if so the tops of the bones will press outwards and push through. In most cases the seams of low bodices are so shallow, that they do not need opening, but will in themselves act as bone cases. If the lower edge of a low body be peaked or *basqued*, cord it either single or double, and take great care to turn the peak point well, by taking two or three secure stitches, when the centre is reached, after going down one side, before turning the piping to go up the other, and do not allow any easiness in the piping at the bend, or it will not be a sharp turn.

For double cording, lay a cord under each edge of a crossway strip, then fold it so as to inclose the raw edges in the middle of the casing, allowing one cord to lie below the other, and run them together close to the lower. Then place this face downwards on the edge to be piped, and fix it to that part with an occasional *BACK STITCH*, using the last row of running as a guide to sew by. The folded edge of the piping is then ready to be hemmed to the lining without making a turning. This is a quick method, and answers for straight lines, but it will not do for curves, as the outer cord would have to describe a wider circle than the inner one, and so would be strained. For proper double or treble cording, tack each into its own casing, and run on separately by first putting on the one nearest



to the dress, then run the second cord over the first, so as to project beyond it, and the third beyond the second, in the same way, finally laying a crossway piece over the last cording, and turning it over to be felled up on the inside, and so hiding the numerous raw edges.

*Square necks* should be piped, and sharp turning at the corners is essential; but while in turning a peak there will be a piece to fold over there, when felling up in the corners of a hollow square it will be reversed, and the casing of the piping must be snipped in a precise line with the corner, quite up to the cord itself, that the angle may be acute.

*Polonaises*, dressing gowns, mantles, and such like long garments are frequently made to meet, but not lap at the front, and, when so, use hooks and eyes to connect them, placing a hook and an eye alternately on either side, so as to prevent their coming undone. After they are sewn on, lay a sarsenet ribbon over the shanks, leaving only the ends of the hooks, and two-thirds of the eyes exposed.

In reference to the many varieties of form, and of trimming, which the fashion of each season may prescribe, the dressmaker must be guided by the illustrations provided in the periodicals of the current time, and by the paper patterns of the same. The method of making various descriptions of trimmings, and the signification of the terms employed in the construction of dresses, such as BOX PLEATING, FLOUNCING, FRINGING, GATHERING, GAUGING, HONEYCOMBING, PLEATING, PUFFING, QUILTING, QUILTING, REEVING, RUCHING, SLASHING, &c., will be found described under their respective headings.

**Drills.**—A very stout linen twilled cloth, having a treble cord; it may be had unbleached, white, and in colours, and is used for summer trousers. It is less thick and heavy than Duck, and somewhat resembles thick twilled Holland, and is suitable for men's wear in India and other hot countries. It is much used in the navy and army, and is also useful for boys.

**Droguet.**—A French term for a worsted Rep-made dress material, not much known at present, or else under a different name.

**Dropped Stitch.**—In Knitting, a stitch is frequently slipped off the needle without the knitter being aware of the mistake, and speedily runs down through the rows, and, unless picked up, destroys the whole work. This is called a Dropped stitch, and is detected by the loop heading the line which a stitch forms in the Knitting becoming disconnected from the rest of the work. The number of stitches should be constantly counted during the progress of Knitting, and when a stitch is found short, the work if fine and complicated, unpicked until the loop is reached, or if in plain Knitting the stitch picked up thus: Take a medium sized Crochet hook, put it through the Dropped loop, stretch the Knitting out straight and CHAIN STITCH the loop up the line of threads above it until the last row of Knitting is reached, when slide it on to the Knitting needle in its proper place in the work.

**Drugget.**—A coarse cloth made of Felt, and printed in

various patterns and colours, not only employed as a carpet and to underlie carpets—to preserve them from being cut and worn, and to render them softer to the tread—but also employed as linings for rugs made of skins. They should measure  $1\frac{1}{2}$  yards in width, but are rarely found to exceed  $1\frac{1}{4}$  yards.

**Duchesse Lace.**—A beautiful Pillow lace, a variety of Point de Flandre or Brussels lace made in Belgium, and similar in workmanship and design to Honiton Guipure Lace, the patterns of which originally came from abroad. Duchesse Lace is worked with a finer and different thread to that of Honiton, and the leaves, flowers, and sprays formed are larger and of bolder design, the Primrose flower and leaf of Brussels Lace being the design chiefly worked. It contains a greater amount of the Raised or Relief work, that distinguishes the best Honiton, but the stitches and manner of working in both are the same, and

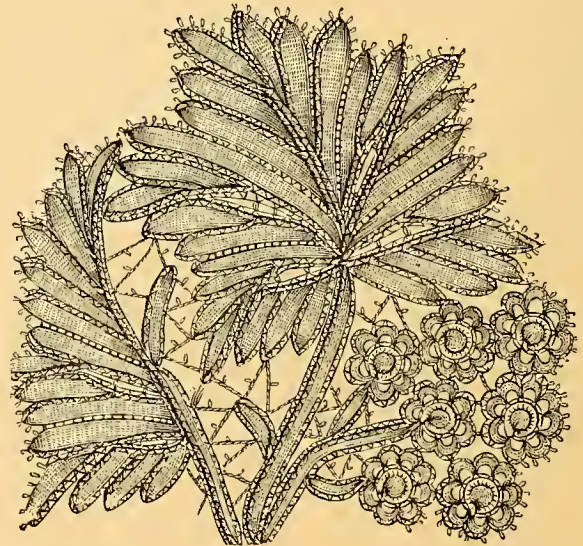


FIG. 311. DUCHESSÉ LACE.

a reference to the instructions for HONITON LACE will teach the worker how to form the sprays of Duchesse Lace.

When working Duchesse Lace unite the large sprigs together with the ground described as DEVONIA GROUND, and fill in other open places with the same ground. Work nearly all the leaves and Flowers in CLOTH STITCH (See BRAID WORK, *Close or Whole Braid* and CLOSE LEAF), and make ROPE SEWINGS for veins and stems when they are in Relief, and CROSS TRACINGS and CUCUMBER PLATINGS when they are open work. Work a few leaves and sprays in HALF or LACE STITCH, but generally use this stitch for the foundation to Relief work, working leaves, tendrils, and stems in Cloth stitch in Relief over the parts in the body of Lace filled with Half or Lace stitch. Make a PLAIN EDGE round the sprays with a GIMP, except on the outside edge of the design, when make a PEARL EDGE with a Gimp.

The illustration of Duchesse Lace given in Fig. 311 has no complicated Raised work in it. It is of a flower and leaf



frequently met with in Duchesse patterns, and shows a peculiar manner of working a Rope Sewing, and one often met with in the Lace. Fig. 312, Detail A, illustrates the leaf part of the design, and is worked as follows: Hang on six pairs of bobbins at *a*, and work in Cloth Stitch with Plain Edge on both sides and without a Gimp to *b*; here make a Pearl Edge on the outer side, but continue Plain Edge on



FIG. 312. DUCHESSE LACE—DETAIL A.

the inner. At *e* collect the bobbins together, and with the exception of the two used for the edge, and shown detached at *e*, return all the bobbins to *d* over the Plain Edge on the inner side of the leaf, making a Rope Sewing over them with the two threads and two Pearls close to *e*. From *d* work down to *e* in Cloth Stitch with a Plain Edge on the inner side; make a Pearl Edge on the other, hanging on the



FIG. 313. DUCHESSE LACE—DETAIL B.

bobbins where the leaf parts. Work back to *f*, as before described, and continue until all the divisions of the leaf are filled. The flower in Fig. 313, Detail B, is an enlargement of the pattern to show Devonia Ground and the working of the flower. The stitch used is similar to the one described in *Plain Braid* (see BRAID WORK.) Work in Cloth Stitch with a Gimp and Plain Edge on the outer side, and a Plain Edge, without Gimp, on the inner, for piece of braid. For

the flower, work a plain Braid with Plain Edge on both sides from *a* to *b*, then continue the Plain Edge, and Cloth Stitch round the outer circle of the flower, but detach the threads forming the inner edge and carry them from *b* to *c*, fasten them there into the Lace, and then carry them to the next curve, and so on until the outer part of the flower is made. Then finish the centre with Cloth Stitch.

**Duchesse Satin.**—A thick, plain satin, exceedingly durable, and made of extra width. It is to be had in all colours, the white and cream being much used for wedding dresses.

**Duck.**—A white fabric made of flax, finer and lighter than canvas, and used for trousering, and small sails. Irish Ducks are made in white, or unbleached, and in black, brown, blue, grey, and olive colours. They are used for labourers' blouses. The cloth is strong, plain, and very thick, having a glazed surface. It varies in width from 27 inches to 36 inches.

**Duffels, or Duffields.**—A species of stout, coarse, woollen cloth, having a thick nap or frieze, resembling small knots, on the face. It is 52 inches in width, and is in much use for the cloaks of poor persons and children, and employed for charitable purposes. Reference is made to "Good Duffel gray, and flannel fine," by Wordsworth.

**Dunkirk Lace.**—In the districts round Dunkirk during the seventeenth century a Pillow lace with a flat thread was manufactured, which, with the laces produced at Bruges and Ypres, was indifferently classed as Mechlin Lace.

**Dunster.**—The old name for Kerseymere, for the manufacture of which the ancient town of Dunster, in Somersetshire, was once famous. The industry, with which the wooden market-house is associated, is mentioned in an Act of James I., where the stuff is called "Dunsters" (see CASIMIR).

**Durants, or Durance.**—A stout, worsted cloth, formerly made to imitate buff leather, and employed for dress. It is now made in various colours, and in three widths, 27 inches, 36 inches, and 40 inches, and is employed for covering coloured stays, and also for window blinds. This stuff is a description of Tammy, or Everlasting.

Is not a buff jerkin a most sweet robe of Durance?

—*Shakespeare.*

**Duratee, or Durety.**—This cloth is more generally known under the name DURANTS (which see).

**Dusters.**—These are made in squares, each bordered; in various sizes, checked or twilled, and are made of linen and cotton combined. They can be bought by the yard, the material being  $\frac{1}{2}$  yard in width. Those sold separately measure 20 inches by 24 inches; 24 inches by 24 inches; 24 inches by 27 inches, or 27 inches by 36 inches square.

**Dutch.**—A kind of tape made of fine linen, the numbers running as in the IMPERIAL, from 11 to 151. See TAPE.

**Dutch Corn Knitting.** See KNITTING.

**Dutch Heel.** See KNITTING.



**Dutch Lace.**—Although for many years the finest and best flax thread for lace making was supplied to France and England from Holland, being grown in Brabant and steeped in the rivers near Haarlem, the inhabitants of the country have never become celebrated for their lace manufactories. At various epochs lace schools have been established in Holland, particularly one about 1685, by French refugees, for making a Needlepoint known as *Dentelle à la Reine*, and another for plaited *Point d'Espagne*, while the native manufactories were protected by the Government and foreign laces forbidden to be imported in the eighteenth century, still the industry has never really flourished. Home manufactured lace was largely worn at the Dutch Court, and was also used to trim house linen, &c., but it was not of a fine description or make. Fig. 314 is an example of real Dutch lace. It is a kind of coarse Valenciennes, made with a thick ground,

throughout the world. Climate has much influence on the success of certain dyes, and the scarlet produced on cloth in this country is considered the finest in the world. Wool has generally the strongest affinity to colour. Next to wool, silk and other animal substances receive it best; cotton is the third, and hemp and flax follow successively. As a rule, pigments and dye-stuffs do not produce permanent colours, and some substance is required to produce an affinity between the cloth and the colouring matter. The substances that are employed to act as this bond of union are called "Mordants," the principle being known to the Egyptians and other nations of remote antiquity. The use of aniline dyes is one of recent date, and a great variety of colours have been introduced into the "dry goods" trade. More recently still the Oriental shades of colour have superseded them in favour, and are known by the name of "Art Colours."

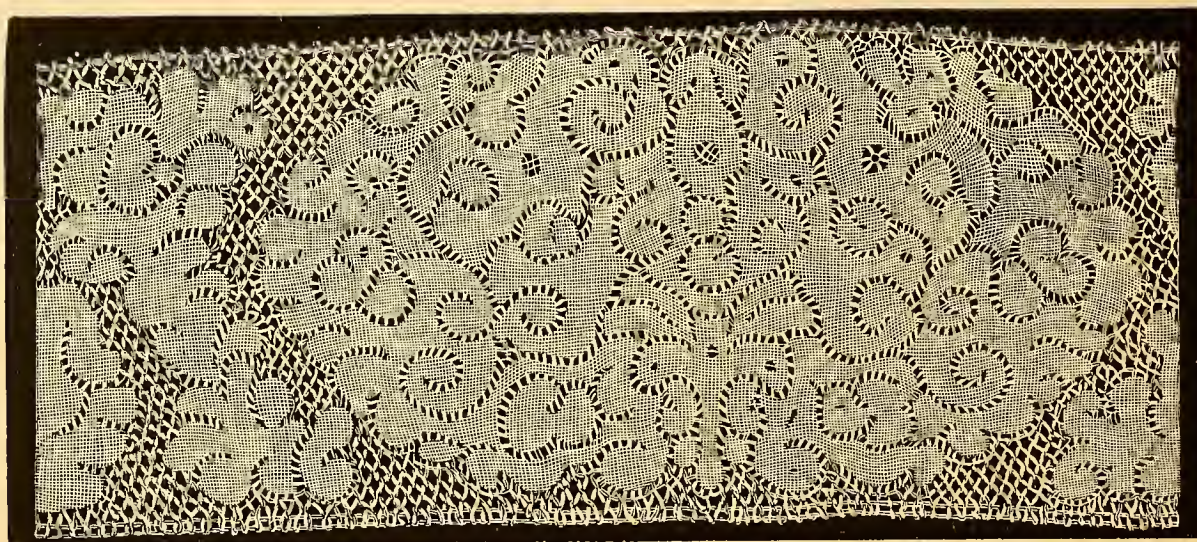


FIG. 314. DUTCH PILLOW LACE.

and of a heavy design, and though substantial and good, it is not equal to the laces of France and Belgium.

**Dyeing.**—Anglo-Saxon *Deagan* and *Deagian*, to dye, tinge, or stain. The art of dyeing is one of great antiquity. Moses speaks of stuffs dyed blue, purple, and scarlet, and of sheepskins dyed red; and the Israelites derived their acquaintance with it from the Egyptians, but doubtless the art was of much earlier date. The Greeks preferred their woollen stuffs to remain in their natural colour, but the external dresses of the wealthy were dyed, scarlet being in great favour, and Tyrian purple the colour reserved for princes, which dye was procured from a shell-fish (a species of the *Murex*) found on the shores of the Mediterranean, and very costly, owing to its scarcity. Amongst the Romans, also, purple was restricted to the use of persons of the highest rank. A great advance has latterly been made in the art, both in England and

## E.

**Ecaille.**—A French term, which, as applied to needlework, signifies pieces of flattened quill cut into the form of fish scales. This is effected by means of a punch, whilst the quill is in a soft condition, and which, at the same time, pierces little holes, through which it is sewn to the material to be thus decorated.

**Ecaille Work.**—This is an imitation of *NACRE*, or mother-of-pearl work, and consists of sewing quills upon a velvet or silk foundation and forming with them patterns in relief. To work: Take small pieces of soft and flattened quills, and with a punch or pair of scissors cut these so that they fit into and make some device. When the usual punch is used to cut the quills into shape, it will at the same time pierce a small hole large enough for a needle to



pass through. This hole must be made with the point of the scissors when they only are used. When the pieces of quill are ready, arrange them upon the foundation, and sew them down to it, passing the needle through the pierced holes. Having fixed the quills, take gold thread or cord and outline them with it; lay the cord upon the surface of the work, and Couch it down with a securing stitch, brought from the back of the work, as in **COUCHING**.

**Ecclesiastical Embroidery.**—A term used for needlework dedicated to the service of the Church, better known as **CHURCH WORK**.

**Echevau.**—A French term, denoting a **SKEIN** (which see).

**Ecreu.**—A French term, denoting the colour of raw silk or unbleached linen and cotton. Much lace is sold of this colour, a hue which may be more fully described as *Café au lait*.

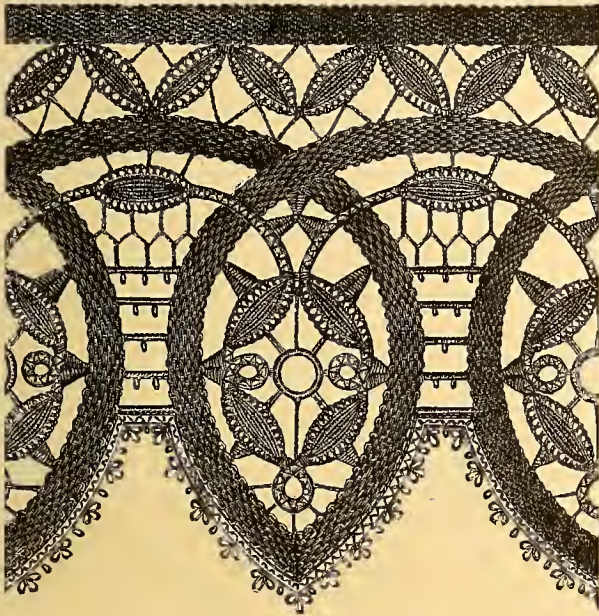


FIG. 315. ÉCRU LACE.

**Ecreu Lace.**—A modern lace, made with two kinds of braid, connected together with various **WHEELS** and **BARs**. To work Fig. 315: Procure a plain braid coarsely plaited, and of écreu colour; also a crinkled or Honiton braid of the same colour. Trace the design upon pink calico, back it with brown paper, and tack the braid to the calico. The crinkled braid will not require to be cut in the upper part of the pattern, and where it forms the medallions, the narrow connecting lines between the centre parts are made by turning the braid over itself and sewing it firmly together, with one of the outside edges uppermost. **CORD** the Bars that connect the upper Braids together, **BUTTON-HOLE** the ones between the medallions, ornament these with **PICOTS**, and work the pyramid shape Bars in **POINT DE REPRISE**. Fill the centres of the medallions with an open Wheel, and finish off the scalloped edge of the lace with a narrow bough edging.

**Edge.**—There are two edges to lace: the outer rim, which is either scalloped or plain, and is ornamented with Picots, and called the Cordonnet in needle-made laces, and the Engrêlure or Footing, which is used to sew the lace to the material. See **CORDONNET** and **ENGRÊLURE**.

**Edge Stitch.**—In Crochet, Knitting, and Netting the first stitch upon a row is sometimes called by this name. Treat it as the rest of the pattern unless special notice is drawn to it, when either do not work it all, or work it according to the instructions set forth. When it is not worked, keep the loop of the last stitch in the last row upon the needle, and, without working it, count it as the first stitch in the new row (this is known as Slipping a Stitch in Knitting or Netting). By not working this first stitch when making straight lines of Crochet, Knitting, and Netting, a uniform edge is attained, and the strip kept more even than it is when the first stitch is worked.

**Edgings.**—Narrow lace or embroidery, used to trim cambric and muslin frills, or to sew as a finish on net insertions. Those of real lace are made chiefly in Buckinghamshire, those of imitation Valenciennes at Nottingham. Coventry is famous for its machine-made and cheap embroidery edging. Edgings are sold by the yard and by the piece.

**Effilé.**—A French term signifying Fringed, usually with reference to a narrow width of fringe.

**Egyptian Cloth.**—A basket-woven cotton cloth, employed for crewel embroidery. It is otherwise called "Momie Cloth," being made in imitation of those in which Egyptian mummies are found enwrapped. It is from 32 inches to 34 inches in width.

**Eiderdown.**—The fine down taken from the nests of the Eider ducks of Iceland and Greenland, which nests are so lined by the female bird from her own breast. The down is light, warm, and soft, and is sold by the pound weight, and likewise by the skein. The down plucked from the living bird possesses much elasticity, but taken from it when dead is deprived of this characteristic to a considerable extent. It is much employed as wadding for quilts and petticoats, being both lighter and warmer than any other material so used. The eider is twice the size of the ordinary duck, and frequents the shores of solitary islands.

**Eider, or Eyder Yarn.**—This yarn is made of the wool of Merino sheep, and is employed for knitting shawls and other articles of wear. It may be had in black and white, in scarlet, blue, and violet, and other colours, and is sold by the pound, ounce, and half ounce.

**Eis Wool** (sometimes written "Ice Wool").—A very fine glossy description of worsted wool, made of two-thread thickness, and employed double for making shawls. It may be had in all colours, and also shaded, and is sold by the one ounce ball.

**Elastic Belting.**—This material is stout and firm in texture, made as the **ELASTIC WEBBING** (which see). It has a plain edge, and is to be had in black, drab, white, and fancy coloured stripes of half an inch, three-quarters of an inch, one inch, and upwards in width, and is sold in



pieces of 12 yards and 16 yards. It is employed for chest expauders, belts, garters, &c.

**Elastic Flannels.**—This description of flannel is woven in the stocking loom, and has a pile on one face, on which account it is styled *Veleurs de Laine*, and by other names, according to the fancy of the several manufacturers; but the chief seat of the industry is in Wales. These flannels measure from 32 inches to 36 inches in width, and are principally employed for women's dressing gowns and jackets. They are usually made either in coloured stripes on a white ground, or else in plain rose or blue colour.

**Elastic Textiles.**—These consist of bands, garters, braces, elastic stockings, kneecaps, ribbons employed for articles of women's dress, surgical bandages, &c. The warp of this material is made of indiarubber, and the woof of silk, cotton, mohair, or worsted thread. It was first made at Vienna, having been discovered by a major in the Austrian service, who afterwards removed to Paris, and erected a large factory at St. Denis. It is now manufactured in this country. *Boot elastics* are made from three inches to five inches wide, and may be had in silk, mohair, and thread. Methods of weaving are adapted to produce the quality of elasticity, as in the various kinds of LAINE ELASTIQUE (which see), as also in knitting, a rib being made in stockings and vests, enabling them to cling closely, and yet to expand in proportion to the size to be fitted.

**Elastic Webbing.**—This material consists of indiarubber covered with cotton, mohair, or silk. The indiarubber is spread out into very thin, flat sheets, and cut with a knife, by means of machinery, into square threads no thicker than a fine pin, if so desired. The width is decided by the number of these cords—1 to 16, or upwards. These narrow and single cords are turned out in two lengths of 72 yards to the gross; and the wider, in four pieces, of 36 yards each.

**Elephant Towelling.**—Although primarily designed for towelling this cloth has latterly been much used for crewel embroidery. It is a variety of the HUCKABACK and HONEYCOMB (which see).

**Elephant Towelling Embroidery.**—This is a combination of DRAWN WORK and EMBROIDERY, and takes its name from the material upon which it is executed. It is suitable for making antimacassars and mats. To work: Take a piece of Elephant Towelling the size required, allowing for a fringe all round. Trace out in its centre a sixteen pointed star, or a Vandyke, or Cross, and work over this in flat SATIN STITCH with coloured Pyrenean wool. Make a wide border round this centre ornament thus: Three inches from the edge of the material draw out inch squares of threads, leaving a plain square between each drawn out square. BUTTONHOLE round the drawn out squares and fill them with WHEELS, and fill in the plain squares with an eight-pointed star, worked with fine Pyrenean wool of the same colour, but of a different shade to the wool used in the centre star. To make the Fringe: Draw out the threads round the edge of the material for the depth

of 1½ inches, and ornament with a line of wide apart Buttonhole in Pyrenean wool of the same shade as that used in the centre star.

**Eliottine Silk.**—A description of knitting silk, which is the especial manufacture of a particular firm, and so called after a popular writer on the subject of Needlework. This knitting material is a composition of silk and wool.

**Ell.**—A standard measure of length, employed for textiles. It measures 45 inches, or 3 feet 9 inches, or 1¼ yards. It was fixed at 45 inches by Henry I., A.D. 1101. A French *ell* is 1½ yards, or 54 inches; a Flemish *ell* is only equal to 27 inches. The English *ell* to the Flemish is in proportion as 5 to 3. The Scotch *ell* comprises 37⅔ English inches. The term is one which also is used proverbially to denote an indefinitely long measure.

**Elysée Work.**—An arrangement of two coloured cotton materials after the manner of APPLIQUÉ, and an easy and inexpensive kind of Embroidery. The designs are floral, and are cut out of light coloured sateen cloth, laid upon dark sateen cloth, and ornamented with EMBROIDERY STITCHES in coloured filosselles. To work: Select a continuous running pattern, chiefly composed of sprays of leaves and tendrils. Trace this upon pale green sateen cloth, and cut it out with a sharp pair of scissors. Frame a piece of olive green or ruby coloured sateen cloth in an EMBROIDERY FRAME, paste the sea green leaves, &c., on to it, and leave it to dry. Then unite the leaves together with stems of CHAIN STITCH, made of various shades of green filosselles. Vein the leaves with green and ruby coloured filosselles in STEM STITCH, work the centres of flowers with FRENCH KNOTS, and fill in any open or bare spaces with tendrils in Stem Stitch made with ruby filosselles.

**Emboss.**—A term employed in Embroidery to signify the execution of a design in relief, either by stuffing with layers of thread or succession of stitches underneath the Embroidery, or else by working over a pad made with thick materials.

The formation of ornamental figures in relief entered largely into all ancient Embroideries, and was then considered as a distinguishing mark of good workmanship. The taste for it has not been encouraged with the revival of needlework, it not now being considered true art to detach from the surface of a material a representation of natural objects which should, when copied in needlework, never be treated save in a flat and conventional manner. Figures were slightly raised from their grounds and padded out in the earlier centuries, but it was during the seventeenth century that this padding attained its greatest relief, and became known as EMBROIDERY IN THE STAMP as well as Emboss, as the latter term includes all raised parts, whether made by Paddings or Raised Couchings, or by sewing to various parts of the design hammered up plates of gold and silver, or bullion, tinsel, spangles, paillons, mother-of-pearl, beads, precious stones, and other materials. To Emboss: Pad out the surface of the material with wool or hair, and confine this padding



to its right place by sewing white or coloured silk tightly down upon it. Lay the bullion over it, as described in BULLION EMBROIDERY, or fasten the other materials to the work by sewing them on through holes expressly drilled in them for that purpose.

**Embossed Velvet Work.**—A very handsome appearance is produced by this work, although it is of an extremely simple kind. To work: Select a piece of embossed velvet of a Holbein green or chesnut brown shade. Then take gold cord, gold thread, or purse silk, and outline with these all the embossed pattern on the velvet. When using gold thread or cord, lay it on the material and secure it, as in COUCHING, with a stitch brought from the back and returned there. When using purse silk, work it in CREWEL STITCH or in long SATIN STITCH.

**Embroidery.**—An art which consists of enriching a flat foundation, by working into it with a needle coloured silks, gold or silver thread, and other extraneous materials, in floral, geometrical, or figure designs. The origin of Embroidery is lost in antiquity, but it is known to have existed before painting, and to have been the first medium of reproducing natural objects in their natural colours. The work came from the East, and was first called Phrygium or Phrygiau work, while an embroiderer was called Phrygio, and designs worked entirely in gold or silver thread, Auriphrygium, and these names seem to indicate that it was first brought to excellence by the Babylonians, although Sir J. G. Wilkinson has discovered upon Egyptian monuments painted in the eighteenth dynasty before the time of Babylon designs in arabesque Embroidery upon the garments and furniture of the Egyptians. There is no doubt that both the Assyrians and the Egyptians were particularly lavish in their needlework decorations, not only in their temples, houses, and garments, but even for the sails of their boats; and it was from them that the Jews learnt the art, and considered it worthy of express mention in Exodus as part of the adornment of the Tabernacle and of the sacred robes of their priests. From the Egyptians and the Hebrews, and also from Eastern nations, the Romans and the Greeks became acquainted with its higher branches, and the latter appropriated the honour of its invention to their goddess Minerva, while Homer introduced into his writings descriptions of the Embroidery executed by Helen, Andromache, and Penelope. The Romans, after their conquests, became possessed of much spoil in the way of Embroidery, and the needlework of Babylon, which retained its reputation until the first century of the Christian era, was highly prized by them. The veils given by Herod to the Temple came from Babylon, and Cicero describes the magnificence of the embroidered robes of Babylonian work worn by Tarquin the elder. Gradually the Romans learnt to Embroider, and after the introduction of Christianity into Europe and the founding of religious houses the art became of great importance and almost a science, the designs being contributed by artists, and a lavish expenditure of time and money bestowed to bring the work to a high state of perfection. At one time only the borders of garments were worked, and as the name

of Phrygium gradually died out, the Latin words *Brustus*, *Brudatus*, *Aurobrus*, were substituted to denote needlework, and from these the French *Broderie* and the English Embroidery are derived. From the first to the end of the sixteenth century, Italy was looked upon as the centre of Embroidery work, the Popes of Rome collecting from all countries the most beautiful specimens, and ordering that costly presents of needlework should be made by the faithful to the churches and religious houses. As the knowledge of needlework increased, its varieties were no longer classed under one name, but were each distinguished with separate titles: Thus *Opus Consutum* meant two materials applied to each other, like our modern Appliqué; and also *Cut Work*, *Opus Plumarium*, Embroidery in Satin or Long stitch, in which the stitches are laid over each other, like the plumage of a bird; *Opus Pulvinarium*, or work upon canvas in Cross, Cushion, or Tent Stitch, like our modern Woolwork; and *Opus Anglicum*, a name given to an English needlework that attained great celebrity both at home and abroad, from the thirteenth to the sixteenth century, from the peculiarity of a stitch used in its manufacture. Up to the time of the Wars of the Roses English Embroidery was justly famous, but it then languished, and when the taste for it revived, it was never again executed with the same amount of gorgeous simplicity, the patterns becoming too overloaded with ornament for true taste. On the Continent during this period the work flourished with increased vigour, and in Paris the Embroiderers formed themselves into a guild, and were in high esteem, grants of land being frequently given for their handiwork. The Reformation may be said to have given the death blow to Church Work, and through it to the finer sorts of Embroidery. Churches were no longer allowed to be decorated with altar cloths, priests' robes were almost abolished, and the convents (the great schools of the art) were destroyed. During the reigns of James I. and Charles I., besides work with crewels, very fine Embroidery was done upon silk and satin foundations for secular purposes, but this never attained the dignity and costliness of the Church work. The chief patterns were heraldic devices, portraits, and flower scenes. During the wars between Charles I. and his Parliament, Royalist ladies were fond of embroidering miniatures of the King, and working into them the real hair of that monarch; and mention is made in old chronicles of the granting of hair for that purpose. After the King's execution these miniatures were treasured as sacred relics, and many of them can still be seen in a good state of preservation. A peculiar kind of Raised Embroidery, known as Embroidery on the Stamp was much in vogue at this period, and for a century afterwards. During the reign of Queen Anne the patterns for Embroidery were extremely good and well considered, and the work, chiefly in flat Satin Stitch upon flat grounds, was essentially artistic, both in design and in colouring. This fine Embroidery flourished during the reign of that queen and that of the Georges, the patterns becoming gradually more refined, and consisting of light garlands of flowers, or delicate sprays, and groups or figures in the Watteau style, all shaded and worked in imitation of the most minute



of paintings. In the earlier part of the present century fine Embroidery was succeeded by a coarser kind, into which large figures were introduced, whose hands and faces were not worked, but painted, while their dresses and surroundings were either worked in silks or crewels. Etching Embroidery, or Print work, was then also much the fashion. To this period the works of Miss Linwood belong, which are full size copies from Guido, Carlo Dolce, Opie, and Gainsborough. Embroidery then sank to its lowest ebb, Church work had entirely disappeared, the fine silk work became out of date, and the only work that at all flourished was the mechanical copying of Berlin patterns, first in Tent, and finally in Cross stitch; but the revival of the taste for design fostered by the Exhibition of 1851 produced a favourable change in needlework, and from that date old work has been hunted up and copied, and artists have emulated each other in pointing out the differences between bad and good designing, and in fresh patterns; and at present both Church work and Embroidery for home uses are carried to as great a perfection as, if not actually surpassing, the needlework of the Middle Ages.

During all these changes in the history of European needlework the art of Embroidery in the East may be said to have remained in its original state. True to their Oriental character, the Eastern nations have continued steadily to reproduce the ancient patterns without inventing new ones; and, as they possess in a high degree the most magnificent conceptions of colouring, they execute needlework of the most gorgeous tints, yet of such harmonies as to be in perfect good taste. The Chinese, Persians, Indians, and Japanese are all remarkable for their skill, and the modern Egyptians, Turks, and Algerians are not far behind them, embroidering head veils and towels with gold and coloured silks, and frequently enriching these with precious stones, and executing the whole with great taste; in fact, until the introduction into the East during the last few years of our meretricious aniline dyes, and the inharmonious colouring produced by them, Eastern needlework continued to be as beautiful as it was in the time of Moses.

Embroidery is divided into two chief heads: that worked upon white with washing materials, and that worked with coloured materials upon a coloured foundation. The latter of these is the original Embroidery, and embraces most of the finest kinds of work, and it is again subdivided under three heads—*Guimped Embroidery*, *Embroidery on the Stamp*, and *Low, or Plain Embroidery*.

*Guimped Embroidery* consists in cutting out shapes in vellum and laying them upon the surface of the material, or raising the groundwork with cords and then covering these parts with gold or silk threads. It also includes the hammering out of very thin plates of metal and attaching these to the surface of the material. It survives in our modern Church work.

*Embroidery on the Stamp* is formed by raising in high relief from the groundwork figures, animals, and other objects. It is done by outlining the figure upon the groundwork, and then padding it up with horsehair and wool to a great height, and covering this with thick white or coloured silk and satin. Above and upon this

most elaborate Embroidery stitches are worked; sometimes the figures are entirely clothed with the most delicate of needle-made laces, at others with the finest of Embroidery, and with real jewels, such as pearls and garnets, interwoven into the pattern. This work has no counterpart in modern times.

*Low, or Plain Embroidery* includes all the Embroidery in Satin and other stitches upon a plain foundation, whether worked alike upon both sides or slightly raised from the surface by run lines (not by padding), or worked as the usual Embroidery with coloured silks upon satin, velvet, cloth, or linen foundations.

*White Embroidery*, so called from its being worked upon white or other light materials with cotton or ingrain silks, was imported from the East, particularly from India, whose natives still excel in it, as do the Chinese in Tambour work, one of its varieties. It gave the first idea of lace, and may be looked upon as the mother of all Lace work. For a very long period in Europe it was only worked in nunneries, and used for sacerdotal purposes, but it at length became more universally practised, and the natives of Saxony were the first who were particularly expert in making it. It does not seem to have been introduced into France until the middle of the eighteenth century, into Scotland and Ireland at the end of that time, and into Switzerland at the beginning of the present century. Wherever it becomes established, it adds considerably to the comfort of the poorer classes, as it forms the staple occupation of the women and children in those districts. It is of two descriptions, the *Open* and the *Close*. In the *Open*, the pattern is produced by the disposition of the holes cut and Overcast, and includes Broderie Anglaise, Madeira, and Irish work, besides other kinds differing but little from these; in the *Close*, the stitches are worked upon the cambric or muslin foundation in the same manner as in flat Embroidery, and the stitches are described alphabetically under the heading of STITCHES, which will be found after the EMBROIDERIES.

**EMBROIDERIES.**—*Embroidery alike upon both sides of material.*—This Embroidery requires to be worked in a frame. The patterns are the same as are used for flat Embroideries, and the work is executed in Satin Stitch, with filosselles on floss silk. To work: Trace a design consisting of small flowers and leaves upon a material, and place in a frame. Bring the needle up upon one side of a traced flower or leaf, and put it down again on the opposite side, and in a slightly slanting direction; return it along the back of the material to the place it first came up at, and bring it out there close to the last stitch and on the right hand side. Put it down close to where it went in in the last stitch and on the right hand side, and continue this manner of working for the whole design. Shade by working leaves or petals in different colours, not by blending colours in one leaf, and fasten off, and commence threads by running them in, so as to show neither at back nor front of work.

*Embroidery, au Passé.*—See EMBROIDERY IN SATIN STITCH.

*Embroidery, Beau Ideal.*—This is a machine-made imitation of Broderie Anglaise, and consists of strong



and well made strips for trimmings, varying in width from three-quarters of an inch to  $1\frac{1}{2}$  inches. It is an extremely clever imitation of hand made Embroidery, the edges being finished with plain and scalloped lines of Double Overcast, and the holes forming the design worked over in Overcast. A thread is run in readiness to draw the trimming up into gathers, so that it can be sewn on to a foundation with little trouble.

*Embroidery in Satin Stitch.*—This work was anciently termed Low or Plain Embroidery, to distinguish it from the Guimped Embroidery or Embroidery on the Stamp, and it is now sometimes called Embroidery au Passé. The work, though named after one particular stitch, includes all flat Embroideries done with coloured silks, filozelles, or wools upon coloured satin, silk, velvet, or linen foundations, and these materials may either be worked into the foundation as shaded embroideries or as needlework executed in one colour. Satin Stitch Embroidery, when the designs are shaded, is capable of producing the most beautiful results, and is equal in effect to painting. It was this branch of the art that was brought to such perfection in the time of Queen Anne and the Georges, when sprays and garlands of flowers were worked upon light silk or satin grounds in tints that matched their natural colours to the minutest detail. The Satin Stitch Embroidery in one colour is much easier and more quickly executed than the shaded, and is adapted for many purposes that the shaded is too good for, such as mats, table-borders, bags, sachets, slippers, and other articles of daily use. To work a shaded pattern: Draw upon light silk or satin a delicate pattern consisting of flower sprays, and tint this design in natural shades with water-colours. Then frame it in an EMBROIDERY FRAME and commence to work. Let the right hand be always above the frame, ready to receive the needle when pushed through, and the left beneath the frame; bring the needle out to the right hand and put it in to the left. Do not handle the silk at all, and make the stitches rather long and of unequal lengths, as in FEATHER STITCH, and be careful that the outlines of all the filled-in design shall be clear and distinct, and blend the various shades of one colour into each other by running the stitches one into the other. Arrange that the lightest shades of silk shall be worked in so as to show where the light falls most prominently, and see that these lights all fall from one side of the work to the other. Use eight shades of silk in a medium sized flower, and work flowers of the same kind in the same shades, but make some darker and some lighter than the others, by leaving out the lightest or the darkest shades in these, and so altering their appearance, and make the stitches of different lengths in the petal of a flower, as in Feather Stitch. Fill in the centres with FRENCH KNOTS, and also work these as finishes to the stamens. Work the leaves in eight or ten shades of green, using greens shading to yellow and brown, and green shading to blue, upon different leaves. Make the edges of the leaves lighter than the centres, but preserve the fall of light; shade one side of the leaf differently to the other, and vein with light or dark veins, according to the position of the leaf. Work the veins in SPLIT

STITCH; work the stems and tendrils of the design in ROPE STITCH.

Embroidery in Satin Stitch in one shade need not be worked in a frame. The design is traced upon the foundation, and then worked in various Embroidery Stitches. Several distinct tints of colour can be used upon the same patterns, but there must be no shading or blending of shades of one tint into the other. The appearance of the work is dependent upon the judicious selection of primary colours and the amount and precision of the Embroidery



FIG. 316. EMBROIDERY IN SATIN STITCH.

stitches. Fig. 316 is intended for a border of this kind of Embroidery, and is worked as follows: Trace the design upon olive green satin or silk, work the petals of the flowers in SATIN STITCH in orange gold silk, and fill in their centres with FRENCH KNOTS of a deeper shade of orange

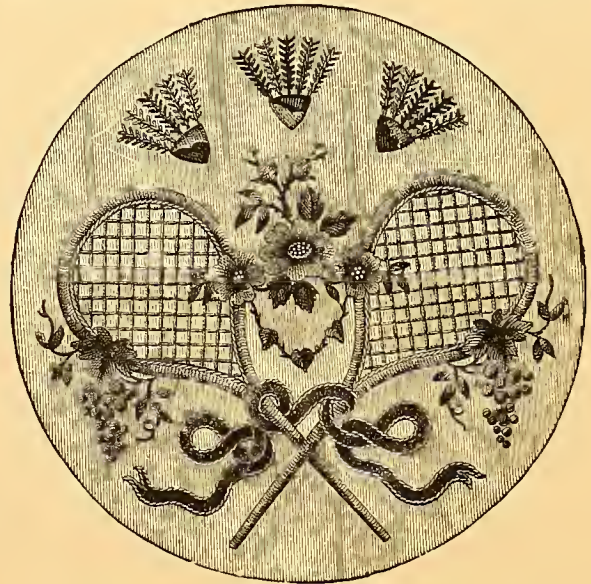


FIG. 317. EMBROIDERY IN SATIN STITCH.

silk. Work one side of the leaves in Satin Stitch of an olive green shade of filozelle, OVERCAST round the outer edge of the other side of the leaves, and fill in with POINT DE POIS worked in a light olive green shade; work the small leaves in the same shade, and the stems in a brown filozelle and in CREWEL STITCH.

To work Fig. 317: Select a light-coloured silk foundation, and work the Embroidery in three contrasting tints; outline



the battledores in **DOUBLE OVERCAST**, and raise them with a padding of run lines; work their centres in **POINT RUSSE**, and surround with a line of **CHAIN STITCH**. Work the shuttlecocks in two shades, and in **SATIN STITCH**, their feathers in **Point Russe**. Work the rose with **Satin Stitch**, petals and centre in **FRENCH KNOTS**, the leaves in **POINT DE PLUME** and **Satin Stitch**, the grapes in **POINT DE POIS**, the ribbon outlines with **Chain Stitch** in a light colour, and fill in with **Satin Stitch** in a dark colour.

*Embroidery on Canvas.* — The chief ancient Embroidery upon coarsely woven canvas or unbleached materials is known as **TAPESTRY**, and when this became out of date it was superseded by **CREWEL WORK**, and then

the last named it has almost entirely fallen into disuse. See **BERLIN WORK**, **CANVAS WORK**, and **TAPESTRY**.

*Embroidery on Chip.* — The material upon which this work is executed is manufactured abroad, and is made either of fine plaited chips or wood shavings. Rushes dried and plaited together would form the same kind of foundation, and would have the same appearance of coarse Java canvas, and are as suitable as the chips to form the mats and other articles for keeping heat and wet from furniture for which this work is used. The Embroidery is executed in bright coloured silks, and the designs and stitches are extremely simple. The design given of this work in Fig. 318 is a mat with its four corners filled in with sprays of flowers, and the centre ornamented with a star.

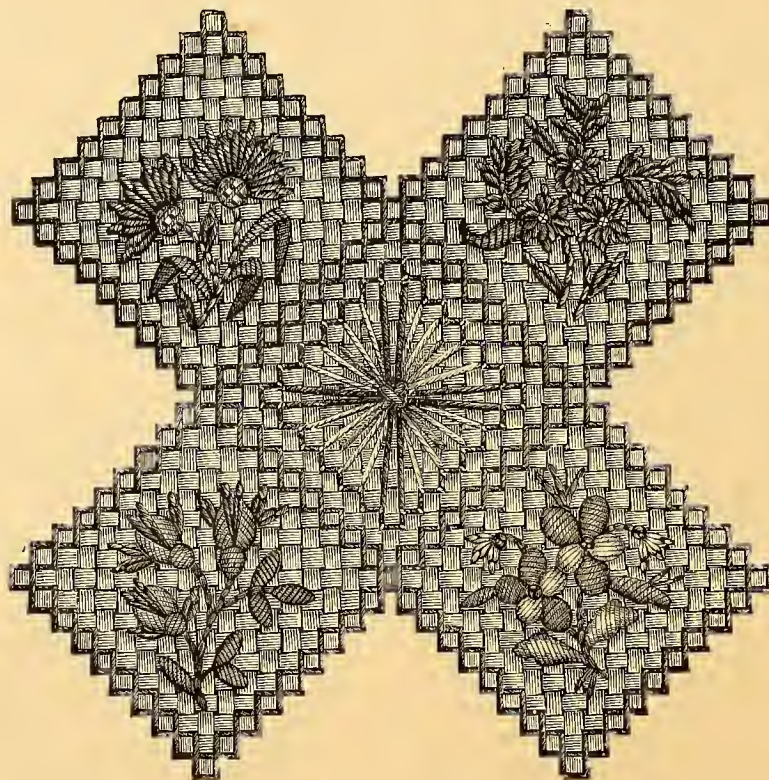


FIG. 318. EMBROIDERY ON CHIP

by patterns drawn and painted by hand upon an open-meshed yet fine canvas, and executed in **TENT STITCH** with English worsted or crewels. This fine canvas allowed of every stitch being worked of the same size and length, but as it was a tedious operation to fill in large pieces of work with such fine stitches, a coarse canvas with wide apart meshes was introduced, and Berlin patterns executed upon it, first in **Tent** and then in **CROSS STITCH**. The old-fashioned **CANVAS WORK** allowed of some display of the worker's taste and ingenuity in drawing the design and shading it, and patterns so drawn could be shaded without the tedious attention to counting stitches necessary when executing Berlin patterns, but since the introduction of

To work: Make the centre a star of twenty-four points and of three shades of a bright-coloured silk, and where the points meet in the centre of the star, work one **CROSS STITCH** in the medium shade of silk. Work the cornflower spray in blue and green silks, the cornflowers in **PICOT**, the leaves in **SATIN**, and the stems in **CREWEL STITCH**. Work the rosebuds in rose colour and green silk, the buds in **Picot** and **Satin Stitch**, the leaves in **Satin**, and the stems in **Crewel stitch**. Work the pansies in shades of purple silk with amber centres, leaves and flowers in **Satin Stitch**. Work the ragged robin in white and green silks, the flowers in **Picots** of white silk with a **FRENCH KNOT** as centre, the principal leaves in **Picot**, the stems in **Crewel**



Stitch. Edge the mat with a double Vandyke line in POINT RUSSE worked with the darkest shade of colour used in the centre star.

*Embroidery on Leather.*—The patterns for this Embroidery are the same that are used for EMBROIDERY IN SATIN STITCH, and the foundation is either of kid or very fine leather. To work: Trace the design upon thin leather and prick holes for the needle to pass through, or buy a

thread of Embroidery cotton. Work the stems in ROPE STITCH, the leaves, with the veins left unworked, in POINT DE PLUME, the rest in flat SATIN STITCH, the flower by itself in Satin Stitch, with a centre of FRENCH KNOTS, the two flowers together in French Knot centres, surrounded by Satin Stitch, with outer leaves made with POINT DE POIS, and finished with OVERCAST, and work the large balls as raised DOTS.

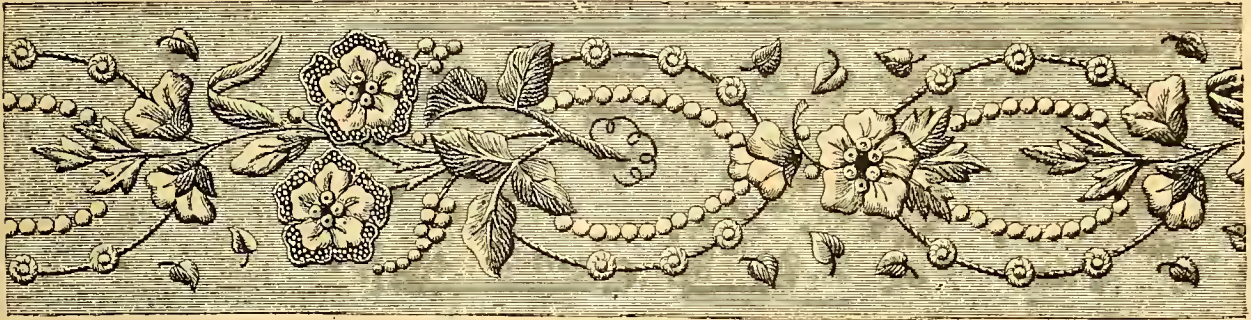


FIG. 319. EMBROIDERY ON MUSLIN

pattern already traced and pricked. Work the design in SATIN STITCH, with various coloured filosselles, and when the work is finished, paste the leather upon some thin linen to keep it from splitting.

*Embroidery on Muslin.*—This is a fine kind of close white Embroidery, and is also known as Irish, Saxony, or Madeira work, from the skill exhibited in its manufacture

*Embroidery on Net.*—This work is a combination of Lace stitches, Embroidery stitches, and Braid, and is suitable either for Insertion or Edgings in Dress Trimmings. To work as an Insertion, and as shown in Fig. 320: Draw out the design upon pink calico, and tack fine black or white net upon it. Take the black or white lace braid that is made in loops, cut it, and tack each loop separately



FIG. 320. EMBROIDERY ON NET.

by the peasants of those countries. The work is illustrated in Fig. 319, and is done upon fine cambric or muslin with Embroidery cotton, Walter and Evans' No. 40. Trace the design upon thin cartridge paper, prick it round with a number of pin pricks, lay this pattern on the muslin, and rub powdered blue through the holes, and then back the muslin with brown paper. Outline the pattern with a run

in its place on to the pattern. Where the design shows large stitches in the centre of these loops, BACK STITCH them to the net with coloured filosselles, and where they are left plain, OVERCAST their edges on to the net with the same coloured filosselles. Fill the centres of the flower with WHEELS, and work the stems by darning coloured filosselles in and out.



To work the Edging shown in Fig. 321: Trace the design upon pink calico, and lay the net over it; then tack the Braid into position and make the BARS. BUTTONHOLE round the edges of the net where it is to be left as

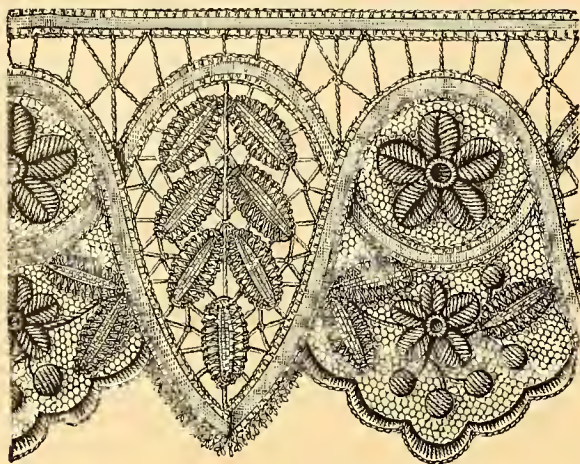


FIG. 321. EMBROIDERY ON NET.

an edging, and OVERCAST the braid to the net where it is to be cut away in the inside part of the pattern. Work the flowers and sprays in SATIN STITCH upon the net, then untack the pattern, run the net on the wrong side to the braid, close to where it is to be cut away, and cut it away from underneath the Bars.

*Embroidery on Netting.*—A name sometimes given to DARNED NETTING (which see).

*Embroidery on Silk.*—This Embroidery is executed in any of the usual Embroidery stitches, but Satin, Feather, Crewel, and French Knots are the ones most frequently selected. To work Fig. 322: Trace the design upon olive green or deep maroon silk, and frame it in an Embroidery Frame. BACK STITCH gold braid upon the pattern where indicated, and work the Embroidery with Pearsall's silks. Work the cornflowers and poppies in their natural shades, and entirely in SATIN STITCH, except the centres of the poppies, which work in FRENCH KNOT, and the diamond crossings over the calyx of the cornflowers. Work the leaves in various shades of olive green and in Satin Stitch, the tendrils in FEATHER STITCH, the stems in CREWEL STITCH in greens, and the barley in Satin Stitch and in pale green colours.

*Embroidery on the Stamp.*—Also called Raised Embroidery. The figures in this work were raised in high relief from their backgrounds by means of pads formed of wool or hair being placed under the needlework, as already described in the general introduction to this article (see p. 172).

*Embroidery on Velvet.*—There are two descriptions of this work. The first, or true Embroidery upon Velvet, is an imitation of the celebrated Benares work, and is made as follows: Frame the velvet and back it with a thin holland foundation (see EMBROIDERY FRAME) and then with white chalk trace the design upon it. Work this

over with SATIN STITCH, FRENCH KNOTS, and other EMBROIDERY STITCHES, using bright coloured floss silk,

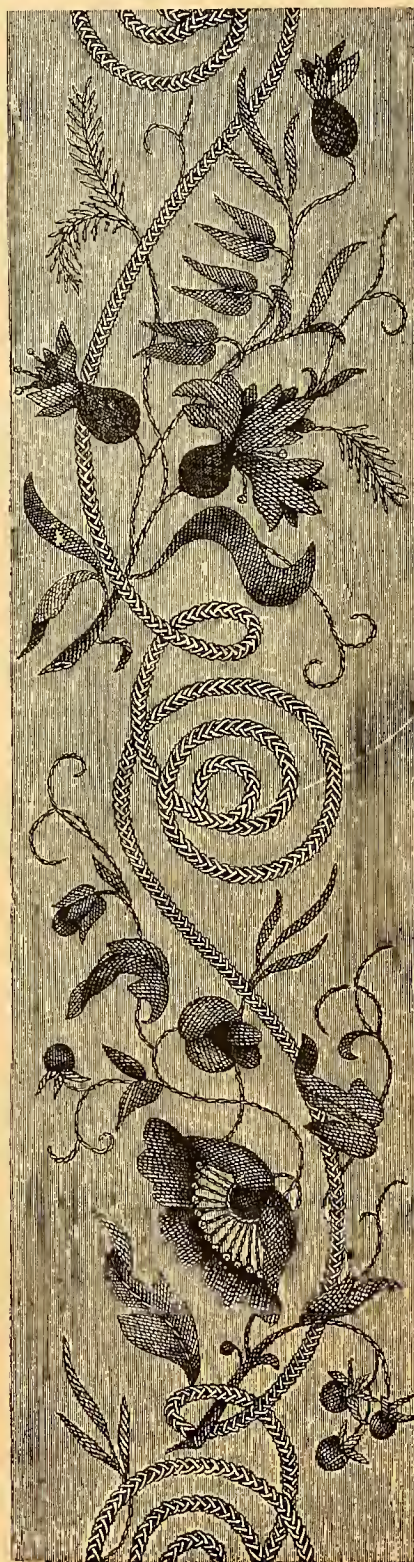


FIG. 322. EMBROIDERY ON SILK.

and a large quantity of gold and silver thread. Should



the velvet foundation be of light gold colour, work the pattern with dark and brilliant shades of floss silk only; but should it be cream or white, work with gold and silver thread only; should it be of rich and dark velvet, use both gold and silver thread and bright floss silks. Use the primary colours, and carefully avoid all colours obtained by aniline dyes.

The second description of Embroidery upon velvet is an *APPLIQUÉ*. To work: Cut the pattern out upon velvet, which must be previously framed and backed with holland, and paste it upon a silk foundation. Lay two lines of gold thread or purse silk round the velvet outlines, and secure them as in *COUCHING*, and work the stems and tendrils of the design with gold bullion, ornament the centres of the flowers with *FRENCH KNOTS* made with embroidery silk or filoselle, and mark out the veins of leaves and other parts of design with long *SATIN STITCH* in filoselle or floss silk.

ornament the centres of the leaves with laid rows of these spangles. Make the networked pattern, the small spray shaped leaves, the stamens, and the stems with gold purse silk. Work the two lines of the border with gold thread raised over vellum or laid flat and *COUCHED*, and fill in the border with spangles and long shaped beads crossed with coloured silks.

*STITCHES*.—The numerous stitches used in Embroideries are distinguished by individual names, selected as far as possible, so that they indicate their appearance when worked. They are as follows:

*Arrow Stitch*.—A name sometimes given to Stem Stitch, because of its slanting direction. See *Stem Stitch*.

*Au Passé Stitch*.—Also known as Point Passé, Passé, and Long. It is a name given to Satin Stitch when worked across the material and without any padding. See *Satin Stitch*.



FIG. 323. EMBROIDERY WITH GOLD AND SILVER

*Embroidery with Gold and Silver*.—When gold and silver threads are used for Embroidery they are generally associated with coloured silks and filoselles, and when used with these materials for Ecclesiastical purposes the work is called Church Work. The same kind of work is, however, notwithstanding its expense, occasionally used for secular purposes, such as table borders, cushions, and chimney vallances. To work: Stretch the material in a frame and draw the design, cut out little pieces of parchment to fill in any raised parts, such as the flowers and leaves, shown in Fig. 323, and tack these down into their position. Make small holes through the material with a stiletto, run the gold or silver thread into a large eyed needle, and bring it up from the back of the material, cross it over the parchment, and return it to the back through one of the holes. Fill in the centres of the flowers, the lower part of the buds, and the points of the stamens with spangles crossed with coloured silks, and

*Back Stitch*.—A stitch also known as *HEM STITCH*, and used in fancy Embroideries and also in plain needlework. To work: Bring the needle up upon a traced line, and insert it into the material, a little behind where it came up, and bring it out a little beyond, both putting it in and bringing it out upon the straight line. Put the needle down again in the same hole made when it first came up, and bring it out again on the line a few threads forward. Continue to make small even stitches in this way along the line. The beauty of the work consists in every stitch being made of the same size and kept in an even line.

*Barred Witch Stitch*.—See *Herringbone Stitch*.

*Basket Stitch*.—A Raised Couching Stitch chiefly used in Church Work, but occasionally in silk Embroideries. To work: Lay down perpendicular lines of fine whipcord upon the material at even distances apart, and secure them with tacking threads. Upon this foundation lay



down three or four strands of purse silk or gold cord. Pass these threads over two lines of whipcord in a horizontal direction, and secure them with a stitch brought from the back, pass it over them and return it to the back, and repeat this stitch until the four strands of silk or gold cord are stitched down between every two pieces of whipcord. For second row—Lay down the four threads of silk or gold over the whipcord, and close to those first laid, and secure them with stitches brought from the back of the material, and returned there. Make the first securing stitch over one strand of whipcord so as to prevent the securing threads forming a line down the work, then secure the threads over two strands of whipcord as before. Repeat these two rows to the end of the space.

*Battlemented Stitch.*—An arrangement of Overcast and Point de Russe to imitate in Embroidery the indented line of battlements upon castles, &c. The stitch is used in Ticking and other ornamental Embroidery, and is shown in the centre line of Fig. 324. To work in Overcast: Trace a battlemented line on the material. Bring the needle up from the back and cover the line with fine and even OVERCAST stitches, working from left to right. To work in POINT DE RUSSE: Trace a battlemented line. Bring the needle up from the back of the material at one end of the short line forming the top of one Battlement, put the

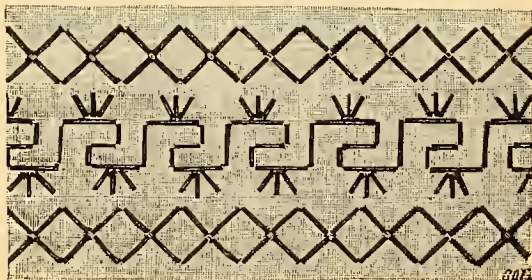


FIG. 324. BATTLEMENTED STITCH.

needle back at the end of this line, only take up a few threads of material, and bring the needle out, at the top of the short upright line, put it down at the end of the line, take up a few threads of material, and bring it up ready to make the next line in the same manner. Work from right to left and continue to the end of the traced line. The three diverging lines at the top and bottom of each battlement (See Fig. 324) work in LONG STITCH, as also the diamond border above and below the Battlemented; they are inserted as an ornamental finish to the work, and have no connection with the stitch.

*Blanket Stitch.*—This stitch is employed to form an ornamental finish to cloth, serge, and other thick materials when they are used as the foundation for embroidered counterpanes, tablecloths, &c., whose substance is too thick to allow of their edges being turned in and hemmed over. The stitch derives its name from its having originally been used as an edging to blankets, but its foundation is Buttonhole worked in various patterns, all of which can be used upon one edging if desired, the only

essential to Blanket Stitch being that it is formed of wide-apart Buttonhole, and is worked with coarse crewels or filosselles. To work: Make a BUTTONHOLE upon the edge of the material, take up a quarter of an inch of the material in the length of the stitch, and slant it from right to left, make another Buttonhole of the same length, but an upright stitch and close to the first one, then a third, slant this from left to right; miss the space of half an inch, carrying the filosselle along the edge of the work, and repeat the three stitches.

Another kind: Make an upright BUTTONHOLE one-eighth of an inch long, miss the space of one-eighth of an inch, and make a Buttonhole a quarter of an inch long, miss the same space and make a Buttonhole half an inch long, miss the same space, and make a Buttonhole a quarter of an inch long, miss the same space, and make a Buttonhole one-eighth of an inch long, miss the space of half an inch, and repeat these five stitches.

Another kind: Make a BUTTONHOLE a quarter of an inch long, then four half an inch long, and one a quarter of an inch long, miss one-eighth of an inch between each Buttonhole, and half an inch between every group of six stitches.

*Brick Stitch.*—A Flat Couching, and used in silk Embroideries. To work: Lay down two strands of floss silk or filosselle upon the material, and to secure these bring a stitch up from the back of the material, pass it over them, and return it again to the back. Secure the whole length of the strands with these stitches at even distances apart; then lay down two more strands and secure them in the same manner, but arrange that the stitch that secures them shall come exactly between two in the last row, and not opposite to them. Fill in all the space with second row.

*Broad Couching Stitch.*—A Flat Couching, and made as follows: Lay down three or four strands of filosselle or floss silk on to the material, and secure them with a fastening stitch brought up from the back, pass it over them and return it to the back. Make these stitches at set intervals down the laid threads, then lay down more threads and secure them, also at set intervals, but so that they come between, not opposite, the ones already made.

*Bullion Knot Stitch.*—Used in silk Embroideries, Crewel Work, and Church Work, and forms a raised roll



FIG. 325. BULLION KNOT.

laid along the surface of the work. To make: Secure the thread at the back of the work and bring it through to



the front. Put the needle into the material, and bring it out so that the point is close to the thread, and take up from half to a quarter of an inch of material on the needle, according to the length desired for the Knot. Wind the thread round the point of the needle from ten to twelve times (see Fig. 325); hold the needle down with the left thumb and wind with the right hand. Still holding the needle down, pull it through the material, pull up the thread to where the needle was inserted, and let the Knots lie evenly along the surface; then put the thread through to the back at this place, and repeat for a second Bullion Knot. In the illustration two Bullion Knots are arranged as an oval, but they can be laid down upon the material as single Knots, or in any other device.

**Burden Stitch.**—A Flat Couching, and used in silk Embroideries. To work: Lay down a line of floss silk or filoselle, and to secure it, bring up a thread from the back of the material on one side of the filoselle, and put it back again on the other. Arrange these securing stitches at even distances along the line of filoselle.

**Buttonhole Stitch.**—In Broderie Anglaise and other ornamental Embroideries this stitch is chiefly used to form an edging to the work, and it is then known as Feston, or Double Overcast. When used in Point Lace work, of which it is the chief stitch, or as a filling to the various parts of fancy Embroidery, it is called Close Stitch, Point de Brussels, or Point Noné. To work as a Feston or Double Overcast: Run a straight or scalloped line at the edge of the material, and commence to work from left to right. Bring the needle up from the back of the material, put it down into the material over the run line, and bring it up under that line and draw up with the needle over the working thread, so that a loop is formed on the material. Continue to make these loops along the line, put the needle

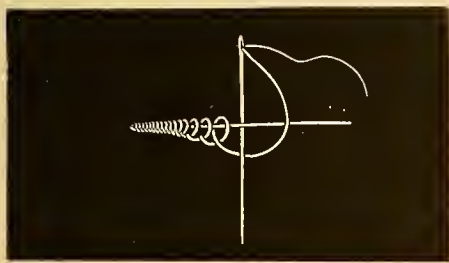


FIG. 326. BUTTONHOLE STITCH.

down above the run line and close to the stitch last made, bring it up under the run line, and take up the same amount of material at each stitch. To work as Point Noné, &c., and without a foundation (see Fig. 326): Throw a thread across the space to be filled from right to left, and secure it firmly upon each side. Commence to work from left to right, put the needle into the piece of lace or material above the thread thrown across, and then downwards behind the foundation thread. Bring it up on the other side of the foundation thread and over the working thread, so that it forms a loop. Continue to make these loops to the end of the row. Then throw another foundation thread across, and cover this with BUTTONHOLE; put the needle into the first line of Buttonhole instead of into

the material. Continue to throw threads across and cover them with Buttonholes until the space is filled.

**Chain Stitch.**—This stitch is also called Point de Chainette and Tambour Stitch. It is largely used in all Fancy Embroideries, particularly in Indian and other Oriental work. Upon fine cambric or muslin Chain or Tambour Stitch is worked with a Crochet hook thus: Thread in the front of the work, put the hook through the material and bring it out to the front, thread round the needle, and draw up as a loop through the piece of material on the hook \*; hook through the material, thread round the hook and draw through the ma-

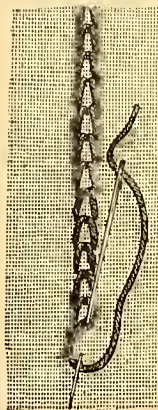


FIG. 327. CHAIN STITCH.

terial and loop upon the hook; repeat from \* to make every Chain. To work Chain Stitch with a Needle: Bring the needle from the back of the material up in the line to be embroidered, put the needle down close to the place it came out, but on the right side \*; hold the thread down with the left thumb, and bring the needle out upon the line one-eighth of an inch below where it was inserted and over the thread held down. Draw up, and the stitch will be formed. Put the needle down on the right side close to where it came up, and in the Chain already made (see Fig. 327), and repeat from \* for the whole of the pattern.

**Close Stitch.**—See *Buttonhole Stitch*.

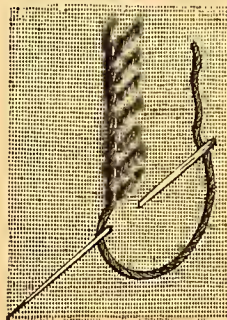


FIG. 328. CORAL STITCH.

**Coral Stitch.**—A stitch used in Ticking work, and to ornament children's dresses and underlinen. It is worked either as a *Single* or *Double Coral*. To Work Single



**Coral:** Trace a straight line down the material, bring the needle up in this line, and hold the thread down under the left thumb on the line, but a quarter of an inch below where it came out. Put the needle in in a slanting direction on the right side, and bring it out in the traced line, over the thread that is held down, as shown in Fig. 328. Draw up and commence another stitch, keeping all the slanting lines on the right side of traced line.

To Work Double Coral (the variety of the stitch most in use): Bring the needle up in the traced line as before, make the slanting stitch described on the right side, and then make a similar stitch on the left-hand side into the same spot on the traced line, or hold the thread down on the traced line for a quarter of an inch, and then make a slanting stitch to the left. Again hold the thread down and make a slanting stitch to the right, hold the thread down and make a slanting stitch to the left, and continue to form stitches on each side of the line to the end of the work.

**Cord Stitch.**—A stitch used in Embroidery to cover straight threads thrown across spaces, and not run into the material; also known as Twist Stitch. To work: Throw a line of thread across a space and fasten it firmly. Return the thread to where it first started from by twisting it over and over the straight and tight line first made.

**Couching Stitch.**—The stitches that are classed under the head of Couching are more used in Church work than in other kinds of Embroidery. They rank amongst the best and most difficult of Embroidery stitches, and require to be worked in frames. Couchings are used to embroider with materials that are too thick to thread upon needles and pass backwards and forwards as stitches, or that are of a texture that such constant friction would fray and destroy. They are divided into two kinds, *Flat* and *Raised*. The chief varieties of Flat Couching are Brick, Broad, Burden, Diagonal, and Diamond; of Raised, Basket, Vandyke, and Wavy. The Flat Couchings are laid straight down upon the foundation material; the Raised have paddings of various cords put between them, and the foundations are laid over these raised surfaces. The principle of all Couching stitches is as follows: Lay down two or more threads of floss silk or gold cord upon the foundation as horizontal or perpendicular lines, and close together, and to secure these bring up a needle threaded with silk from the back of the material on one side of the laid threads, pass it over them to the other, and return it to the back from there. Make a series of these securing stitches at even distances along the laid threads, and then lay down more threads and secure them in the same manner. The varieties in Couching are formed by the designs made by these securing stitches being arranged in patterns, the *Raised* as well as the *Flat*.

**Crewel Stitch** (also known as Rope and Stem Stitch). — It is much used in Crewel Work, being the chief stitch in that Embroidery, and is also used in Broderie Anglaise and other kinds of Embroidery to form thick stems to flowers, tendrils, and branching sprays. To work: Bring the needle up from the back of the material,

and insert it above where it came out in a straight line, but slightly slanting from right to left. (See Fig. 329), Keep the thread upon the right side of the needle and draw up. Insert the needle in the same way above the last made stitch in an upright, but slightly slanting, direction, and



FIG. 329. CREWEL STITCH.

so work until the line is finished. Work in this manner backwards and forwards for a thick stem, always turning the material at the end of a line. In curved sprays and tendrils follow their traced outlines and make the same stitch. See CREWEL STITCH for CREWEL WORK.

**Cross Stitch.**—This stitch is also known as Point de Marque, and is used for fancy Embroideries, and particularly in work known as Kreuzstickerei, and for marking. Its beauty consists of the two lines of which it is formed crossing each other so that their points form a perfect square. To work: Take the first part of the stitch from the left hand bottom side of the square across to the right hand top side, and the second half of the stitch from the right hand bottom side to the left hand top side, crossing over the first half, as shown in Fig. 330.



FIG. 330. CROSS STITCH.

**Cushion Stitch.**—The name given to Satin Stitch when that stitch is arranged in a series of geometrical Vandykes or half circles across a material as a background. The stitch is more used in BERLIN WORK and Church Embroidery than in fancy Embroidery, but is occasionally required in the latter. To work: Trace out on the material two parallel vandyke or curved lines an inch apart from each other. Bring the needle from the back of the work up in the lower line, and put it down in the upper line exactly above where it came out. Bring it out on the upper line with but a thread of the material separating it from the first stitch, and put it down in the lower line.



Continue to work the stitch with the precision and evenness of weaving until the lines are filled in. To work Cushion stitch alike on both sides: When the needle is put down to the back of the work, bring it up again close to where it was first brought out, instead of close to where it was put down. This will fill the back of the flower or leaf with the same straight stitches that it fills the front part with.

*Damask Stitch.*—A name given to Satin stitch when worked upon linen for household purposes. To work: Bring the needle from the back of the material to the front, and make a slanting stitch over the part to be embroidered. Bring out the needle close to where it first came out, but on the right side, put it down close to where it was put back, and continue to make these slanting stitches across the material until the space is filled in.

*Diagonal Stitch.*—A Flat Couching. To work: Lay down two threads of floss silk or gold cord upon a linen foundation. To secure these into position bring a stitch from the back of the material, pass it over the threads, and return it to the back. Lay down repeated lines of silk and secure them, and arrange the securing stitches so that they form diagonal lines upon the work.

*Diamond Stitch.*—A Flat Couching. To work: Lay down lines of floss silk over the whole of the foundation to be covered, and, to secure these, take a single thread of purse silk and gold cord, lay it in a diagonal direction over the floss silk, and secure it with a stitch from the back at set intervals. Continue to lay down diagonal lines over the silk at equal distances apart, and all in one direction, and to secure them until the space is filled. Then cross these lines with other diagonal ones, so as to form a diamond-shaped pattern upon the surface of the floss silk. Secure these last lines at the points of the diamonds, and ornament the stitch by introducing a pearl or bead at the junction.



FIG. 331. DOT STITCH.

*Dot Stitch.*—A stitch also called Point de Pois, Point d'Or, Point de Poste, and Dotted, and used in all kinds of Embroidery either to fill in the centres of leaves

and flowers, or to trace out a pattern with a number of single lines made with a series of small Dots. To work: Bring the needle up from the back of the work, outline a tiny round, and work OVERCAST over it until a small raised knob is formed. Fig. 331 is an illustration of a piece of Embroidery intended for the corner of a handkerchief, in which the name is worked in the centre of a leaf. The name, the outline of the leaf, the fibres, and the stem are worked in SATIN STITCH, the tendrils in Overcast, and the body of the leaf filled with Dots. These Dots are too small to outline with a run thread, and are made of two Overcast stitches.

*Dotted Stitch.*—See Dot Stitch.

*Double Cross Stitch.*—A fancy stitch used in Ticking Work and other Embroideries upon materials where the

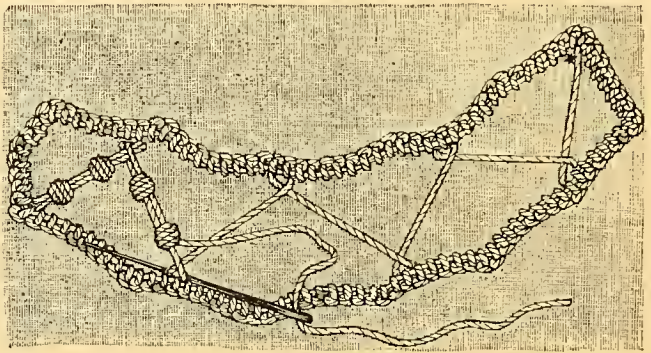


FIG. 332. DOUBLE CROSS STITCH—DETAIL A.

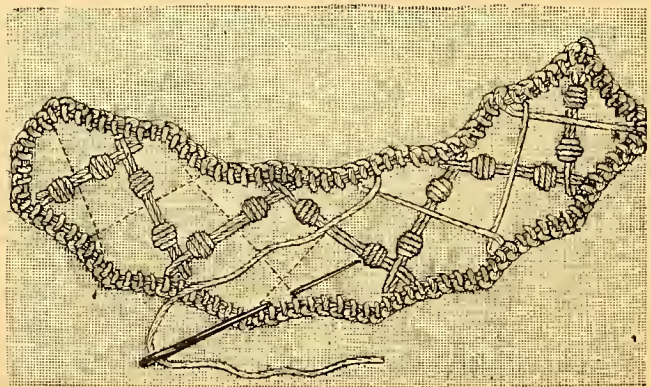


FIG. 333. DOUBLE CROSS STITCH—DETAIL B.

foundation is allowed to show. To work a plain Double Cross: Fill the space to be worked with a line of wide apart HERRINGBONE stitches (see Fig. 332), and make a return line of Herringbone between the wide apart first line.

To work an ornamented Double Cross: Make a line of wide apart HERRINGBONE, return the thread close to the stitches just made so as to make a double line, and cross this while in progress with ornamental knots. Hold the fixed and working thread together, and cross them where a knot is to be made with a BUTTONHOLE to secure them



together. Then make a knot or knob with **OVERCAST**. Work two knots upon every **Herringbone**, and continue to make the double line to the end of space. Then make a single line of **Herringbone** between the stitches, as in plain **Double Cross**, and as shown in Fig. 333 (Detail B) on p. 181.

*Double Overcast Stitch.*—See *Buttonhole Stitch*.

*Double Square Stitch.*—See *Queen Stitch*.

*En Couchure Stitch.*—The French name for *Couching* (which see).

*En Ronde Bosse Stitch.*—A term occasionally met with in descriptions of old needlework, and intended to denote that the Embroidery Stitches are raised from the foundation, either in low or high relief.

*Eyelethole.*—This is used in *Broderie Anglaise*, and in all kinds of Embroidery where the material is cut away and the edges of those places sewn over. Eyeletholes are generally of a round shape, but they are also formed as ovals and Vandykes, their shape depending upon the pattern they are to make. To work: Trace the design upon cambric or other thin material, and tack this to *Toile Ciré*. Outline each hole by running a thread of embroidery cotton round it, and then if it is an oval, cut it with a sharp pair of small scissors down the centre, or if a round, push a stiletto through it; turn the material under until the outline thread is reached, and then work round the hole in **OVERCAST** from left to right. Put the needle in on the hole side of the running, and bring it out on the other, so that the **Overcast Stitch** is worked over the run line. Work close, and make each stitch of the same size. Eyeletholes are sometimes worked with **BUTTONHOLE** instead of **Overcast**. To work: Trace a double line round the hole, and fill in between the two lines with runnings of embroidery cotton. Cut out the centre, turn under the material until the inner traced line is reached, and then work a succession of evenly-made **Buttonholes** round the Eyelethole.

*Fancy Stitch.*—These stitches are used in Embroidery to fill in and enrich parts of the design. To work Fig. 334:

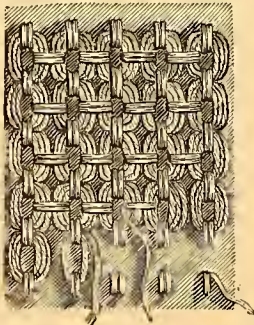


FIG. 334. FANCY STITCH.

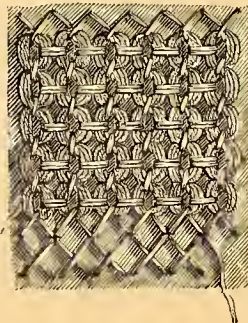


FIG. 335. FANCY STITCH.

First make a line of **DOTS** formed of two loops at equal distances apart, and then make a second line of **Dots** in a similar manner a quarter of an inch from first line. Loop through a **Dot** upon each line with a thread carried three times through, and when all the **Dots** have been filled,

work a third line of **Dots** and loop these through, taking the threads through the second line of **Dots** to form part of the stitch. When all the space is thus filled in, work **Dots** upon each side of the stitches to correspond with the ones already made.

To work Fig. 335: Arrange lines in **Diamonds** across the space, and catch these down at the points of the **Diamonds**. Then make flat loops over them with three coils of thread, and when all are filled in, finish by catching these flat loops in four places.

*Fancy Hem Stitch.*—The varieties of **Fancy Hem Stitch** are used in **Open Work Embroideries** of all kinds, but more particularly in **Drawn Work**, where they are employed either to catch together and secure the threads left in the material after the others are drawn away, or to fill up spaces that the drawn away threads have left quite bare. To work **Fancy Hem** to secure threads: Having drawn out the threads necessary, turn the work to the wrong side, hold the material so that the threads are horizontal, and work in a straight line down them and close to the solid material. Take up six or eight threads on the needle, and hold the working thread down, so that the point of the needle is over it. Then draw up, making a **BUTTONHOLE STITCH**. Pull up tightly, so that the six or eight threads are well together, and then secure them by taking a short stitch underneath them into the material. Repeat until all the threads are drawn together.

To fill in open spaces: Make a series of loops upon each side of the space, opposite to each other (see Fig. 336), and join them together thus: Fasten the thread to the first bottom loop, and run it into the middle; put the needle into the loop opposite on the top line, and back again

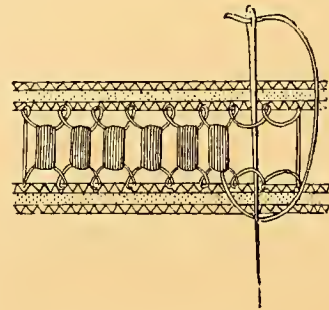


FIG. 336. FANCY HEM STITCH.

into the bottom loop, and make a **Buttonhole** of this stitch. Then pass the thread backwards and forwards between the two loops several times, but do not make any more **Buttonholes**. Pass on to the next two loops, and make the first stitch a **Buttonhole**, and fill in the rest with the plain backwards and forwards thread. Work all the loops together in this manner.

To work Fig. 337: Commence by making a **BACK STITCH** in the upper part of the space, taking up only sufficient material to hold the stitch. Cross the thread to the other side of the space, and make another small **Back Stitch** there. **CORD** up the thread for a short distance, and make a **Back Stitch** into the upper part of the space; **CORD** this



up a short distance, and make a Back Stitch into the lower part of the space, and continue to the end, being careful to make every stitch the same distance apart.

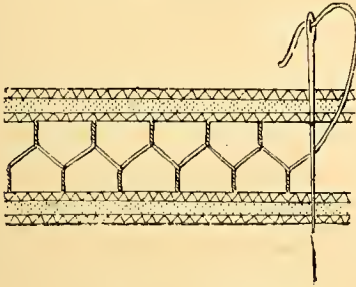


FIG. 337. FANCY HEM STITCH.

*Feather Stitch* (1).—The Opus Plumarium of the ancients, and so called from the likeness this stitch has to the feathers of a bird when arranged as long irregular stitches, radiating from a centre or from a straight line. It is largely used in Ancient Embroideries and in Crewel Work, and is either worked in a frame or in the hand. The stitch consists of a number of SATIN STITCHES of irregular length and size, worked in between each other in rows, some long and some short, but so arranged as to fit into each other without showing any foundation, and so that the outline and contours of the design are followed. To work in a frame: Bring the needle up from the back of



FIG. 338. FEATHER STITCH.

the material and put it down again in a slanting direction, make a stitch a quarter of an inch long, bring it out again close to the first stitch, and put it down to the back in a slanting direction, making the stitch one-eighth of an inch long. Make this long and short stitch alternately for the first row; for the next, fill in the spaces with the same kind of stitches, work them long and short where the design will allow, but arrange so that they follow the line of the outline. To work on the hand: Make the same irregular Satin Stitch, but bring the needle up in the commencement of the second stitch when put down at the end of the first stitch.

(2).—A stitch also known as Point D'Epine and Point Auglaise, and worked either as a Double or Single Feather. It is much used in Ticking and other fancy Embroideries, and also to decorate plain linen. To work Single Feather: Bring the needle up in the centre line, hold the thread down with the left thumb one-eighth of an inch beneath where the needle came out. Insert the needle on left side of the line (see Fig. 338) even to where it came up but a short distance away, and bring it out in a slanting direction, so that it comes up in the centre line and over the held down thread. Draw up and repeat this stitch to the right of the line and work on the left and right of the line until the space is covered.

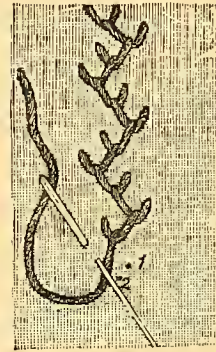


FIG. 339. DOUBLE FEATHER STITCH.

To work Double Feather: The beauty of Double Feather consists in the perfect Vandyke line it makes down the material when properly worked. The stitch is the same as Feather; but is worked twice to the left and twice to the right, instead of once, as in Fig. 338, where the needle is inserted in the second left hand stitch, and the numbers 1 and 2 indicate where the needle is put through for the stitch on the right hand.

*Feston Stitch*.—See *Buttonhole Stitch*.

*French Knot Stitch*.—A stitch much used in Embroidery of all kinds for filling in with raised Knots the centres of Flowers, Stars, or Circles. French Knot requires to be worked with a thick and not a thin thread, purse silk and filoselle on crewel being the materials with which it is usually made. To work: Bring the needle up from the back of the material, hold the thread between the left thumb and forefinger, twist it once round the needle, turn the needle round, and put it back into the material a little behind where it came out.

*French Plumetis Stitch*.—A name given to Raised Satin Stitch. See *Satin Stitch*.

*Gobelin Stitch*.—A short upright stitch, also called Tapestry. It was largely used in ancient Tapestry work, from which it derived its modern name, and it is now employed only for very fine Embroideries executed with silks, or in Berlin Work upon canvas. It requires to be worked in a frame, as its beauty consists in every stitch being made of the same length and height. To work: Bring up the thread from the back of the work, and put it down again at a short distance from where it came out, and



quite upright. The length of the stitch should be twice its width. Bring the needle up again close to where it was first brought out, and put it down again close to where it was put down, and continue to make even rows of these stitches, one row above the other, until the space is filled. Begin to work from the left hand side at the bottom of the material.

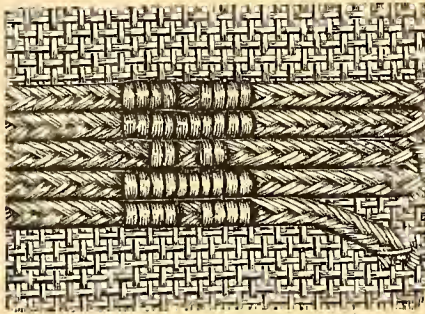


FIG. 340. GOBELIN STITCH.

Gobelin stitch is sometimes worked as a raised stitch in Ticking and other ornamental Embroideries; it is then padded with braid (see Fig. 340), and the upright stitches taken over every line of braid, either entirely concealing the padding or allowing it to show in places, and forming a geometrical pattern upon it.

*Hem Stitch.*—The ordinary Hem Stitch is identical with Back Stitch (which see), but the Hem Stitch used in Drawn Work, and for other fancy purposes, is made as shown in *Fancy Hem Stitch*.

*Herringbone Stitch.*—A stitch used in plain needlework to join flannel stuffs together, and also as an ornamental stitch in Embroidery. It is sometimes called Witch Stitch. The beauty of Herringbone depends entirely upon the execution. Every stitch requires to be put in at an exact distance from the last made, and the amount of material taken up upon the needle should



FIG. 341. HERRINGBONE STITCH.

always be the same; without this uniformity of execution the work is spoilt. To work: If the worker's eye is not straight enough to judge the distances without a guide, make two parallel lines a quarter of an inch apart upon the material with a succession of dots, hold the material in the left hand, with the part to be worked along the first finger, bring the needle up from the wrong side in the top line, put it into the bottom line in a slanting direction, take up only a small quantity of material, and put the needle in with the point to the left hand (see Fig. 341). Draw up the cotton, and put the needle in the top line in a slanting direction, the point of the needle towards the left. Draw up, and the cotton of the last stitch will cross over the cotton of the first. Continue to cross the cotton in this manner until the lines are filled.

*Herringbone (Fancy) Stitch.*—A Fancy Herringbone stitch, also known as BARRED WITCH stitch. To work: Commence with a line of Herringbone, and work the Herringbone more upright and less slanting than in ordinary Herringbone. Then take a new thread, bring it



FIG. 342. HERRINGBONE FANCY STITCH.

from the back, and twist it over the cross of the Herringbone, run it down under the slanting line to the next cross, twist it over that, and continue running the thread up and down the slanting lines and over the crosses until a barred appearance is given to each cross. See Fig. 342.

*Holbein Stitch.*—This stitch is also called Italian, and derives its name of Holbein from being the stitch employed in that work. It is either a Satin Stitch or



FIG. 343. HOLBEIN STITCH.

Back Stitch, worked as an outline stitch. To work: Trace the outline of the design (see Fig. 343), and then cover every line with a long or short SATIN STITCH according to the length of the traced line, or if the work is to look the same upon both sides, cover the outline with BACK STITCHES.

*Honeycomb Stitch.*—This stitch is used to draw together in an ornamental pattern the gathers upon the neck and sleeves of smock frocks, and also for all kinds of decorative gathering. It requires to be executed with great care and exactness, so as to form the cell-shaped cavities that give it its name, and should be worked upon materials that are fine in texture, and yet sufficiently stiff to form even and straight folds. The best materials are cambrics, hollauds, and stiff muslins. To work: Take a piece of holland, and set it in gathers that are perfectly even. Draw these up and stroke them down with a knitting needle in straight lines the length of the material to be ornamented. Thread a needle with black or dark coloured purse silk. Commence at the right hand side of the work, bring it up from the wrong side of the material, and catch the first two gathers together with a BACK STITCH about a quarter of an inch from the line of gathers (See Fig. 344). Put the needle down at the back of the material a quarter of an inch, bring it up at the third gather, and catch the third and second gathers together with a Back Stitch. Return the needle to the back, and to the height of the first made stitch, and catch the fourth and third gathers together with a Back Stitch; put it back in a line with the second stitch, and catch



the fifth and fourth gathers together, and continue working in this way, first in one line and then in the other, catching a new gather and an old gather together with a Back Stitch every time, until all be secured. Work the third line as the first (commencing at the right hand side of work) and the fourth as the second line, catching the gathers together in these lines in the same order as the ones already worked. The illustration (Fig. 344) shows Honeycomb Stitch commenced, with the run thread, two lines of Honeycomb finished, and two lines in progress,

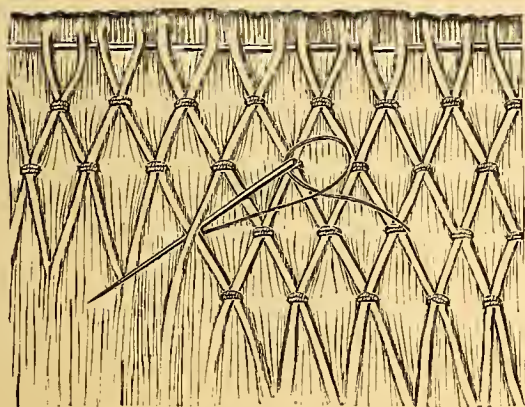


FIG. 344. HONEYCOMB STITCH.

with the gathers stroked, ready to fasten together. A variety of Honeycomb is formed by treating each gather as a laid thread, and forming a pattern over it, as in COUCHING, with a thread brought from the back of the material. The material is gathered very evenly, put into an EMBROIDERY FRAME, and stroked down. Each gather is then caught down singly with a Back Stitch, and these securing stitches are arranged in parallel diagonal lines, or as open diamonds. When forming open diamonds the number of gathers must be counted and a tiny pencil line drawn over the work, so that each diamond is made of the same size.

*Indots Stitch.*—This is similar to Dot stitch. Outline a small circle and OVERCAST it, working the stitches all one way.

*Italian Stitch.*—See *Holbein Stitch*.

*Jacob's Ladder Stitch.*—See *Ladder Stitch*.

*Japanese Stitch.*—Used in Crewel work and in Embroideries upon silk to represent water, and made with long Satin Stitches. To work: Bring the needle from the back of the material, carry the thread along in a straight line the distance of two inches, and then return it to the back. Bring it up again underneath where it first started, one-eighth of an inch to the right, and make a long two-inch stitch, and continue to make these long stitches in parallel lines one-eighth of an inch shorter on the left hand, and one-eighth of an inch longer on the right until the space is filled in.

*Knot Stitch.*—This stitch is also called Knotted, and is used in ornamental Embroideries to form lines decorated at set distances with Knots, and in Drawn Work to tie threads together in variously arranged

patterns. Lines ornamented with Knots are made in several ways, of which the simplest is worked as follows: Work along the line to be covered and at even distances a succession of raised dots. (See Fig. 345.) Make



FIG. 345. KNOT STITCH.

each dot by working two BACK STITCHES over each other, and run the working thread at the back of the material between each Knot.

To work Fig. 346: Bring the needle from the back of the material into the spot where the stitch is to be formed, put it down to the back and bring it out again, only taking up a few threads of the material.

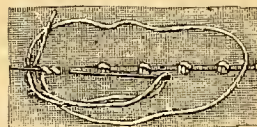


FIG. 346. KNOT STITCH.

Wind the cotton twice round the point of the needle and keep the cotton tight. Draw out the needle, and then put it back into the material at the spot where it was first inserted, drawing the two threads wound round the working thread up tight, so that they stand up upon the work. Bring the needle up where the next Knot is to be made, and repeat.

Fig. 347 is made as follows: Carry the thread along the surface of the work for a short distance, and hold it down with the left thumb, then twist it once round the needle, insert the needle into the material, and bring it up again. Twist the cotton twice round the point of the needle, and draw up until the thread is quite over the

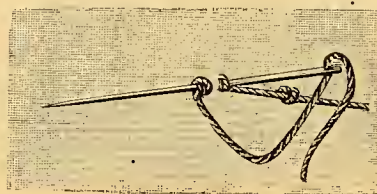


FIG. 347. KNOT STITCH.

first twist, put the needle down into the material at this place, and bring it out again at the other side of the Knot. Then take a long stitch, commence to twist the thread round the needle, and make another Knot.



To make a Knot upon the surface of the work, *i.e.*, the Knot that is called a *French Knot*: Bring the needle up from the back of the material, hold the thread between the left thumb and finger, twist the thread once round the needle, and put it back into the material a little behind where it came out. Work this Knot with a coarse thread or silk.

To make a Knot with drawn threads: **HEM STITCH** a dozen drawn threads together for the first row. For the second, take 6 threads from one Hem stitch, and 6 from the next, and **OVERCAST** them together at the distance of an eighth of an inch from the first row. (See Fig. 348.) Fasten off, and commence another Knot, take 6 threads from one stitch and 6 from the other, and work until all the stitches

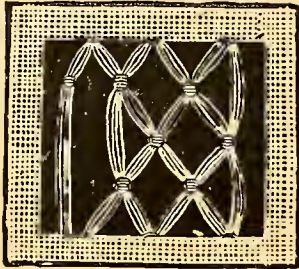


FIG. 348. KNOT STITCH WITH DRAWN THREAD.

are divided and knotted. For the third row, divide the first stitch and make a Knot with 6 of its threads. Then make a Knot with the 6 threads left from the first stitch and 6 taken from the second stitch and take 6 stitches from one stitch, and 6 from the other, and **Overcast** them together for all the row. Work the fourth row like second, and the fifth row like the third.

*Knotted Stitch.*—See *Knot Stitch*.

*Ladder Stitch.*—There are two kinds of this stitch, the open, called *Ladder Point*, or *Point d'Echelle*, in which the bars forming the stitch are taken across an open space, and the closed, known as *Jacob*, and *Ship Ladder*, in which the bars are worked on to the material itself.

To work Fig. 349, an open Ladder: Trace out upon the material two parallel lines an inch apart. Take a thread and run it down the top line for a quarter of an inch, then carry it across to the bottom line as a bar (*see b*), loop



FIG. 349. OPEN LADDER STITCH.

it into the material and run it along the bottom line a quarter of an inch, loop it in at *c*, and carry it across as a bar to top line to *d*, loop it in, carry it across to 1, run it along to 2, cross it to 3, and run it along to 4. When the bars are thus made, run a plain line over each parallel tracing, and work over in **DOUBLE OVERCAST**, turning the

edges of the stitches to the inside. Cut away the material between these two **Overcast** lines, and leave the bars crossing it.

To work Fig. 350, an open Ladder: Trace out two parallel lines, with an inch and a half space between them, **HERRINGBONE** from one to the other with a wide apart line. Then return a line of **Herringbone** in between the one first made. Run a line of thread down each parallel line and work over in **Double Overcast**, turning the edges of the stitches to the inside, and cut away the material

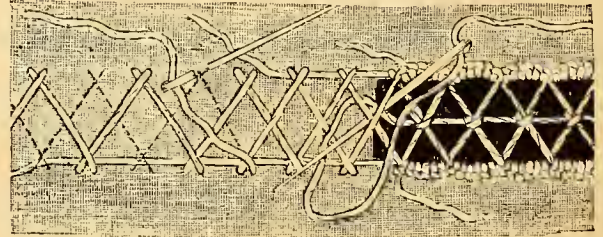


FIG. 350. OPEN LADDER STITCH.

between these lines. Then take a thread down the centre of the space and **Knot** the two lines of **Herringbone** together with it in the centre thus: Put the thread under the two lines where they cross and bring it out, make a loop with it, put the needle in under the two lines, and bring it out over the loop and draw up, then pass on to where the two next lines cross, and **Knot** together in the same way.

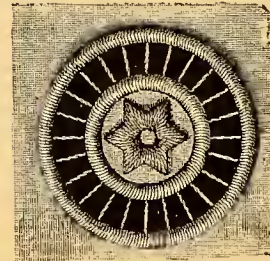


FIG. 351. LADDER STITCH AND OVERCAST.

Fig. 351 is an open Ladder stitch, surrounded with

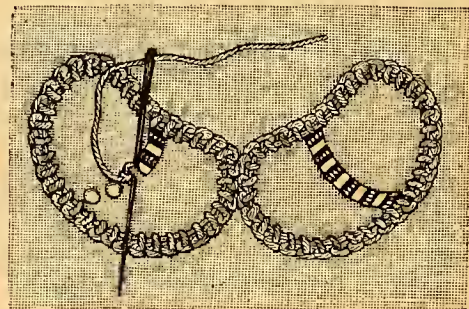


FIG. 352. OPEN LADDER STITCH.

padded lines of **Overcast**. To work: Trace the outline and run the bars of the ladder as shown in Fig. 351, then



pad the outside and inside circle, and work them thickly over in OVERCAST. Work the centre star in flat SATIN STITCH.

To work Fig. 352 (page 186), an open Ladder: Make a number of stiletto holes as a curved line across the space. Work over the material left between the holes with Overcast. The stiletto holes will form the open part of the stitch, the Overcast the bars of the Ladder.

To work Jacob, or Ship Ladder: For this close Ladder, trace a straight line down the centre of the material, take a stitch down it a quarter of an inch in length, put the needle in and bring it out on the right hand side, a little

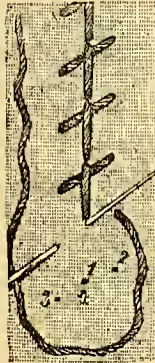


FIG. 353. SHIP LADDER STITCH.

above where it went in, and a quarter of an inch off. Then make a slant stitch from left to right, turning the needle so that the point comes out on the traced line (see Fig. 353), draw up thread and put the needle in where marked 1 on illustration, bring it out at 2, put it in at 3, and bring it out at 1; repeat to the end of the traced line.

*Lancé Stitch.*—Identical with *Point Lancé Stitch* (which see).

*Lattice Stitch.*—A stitch used in Ticking work and other ornamental Embroideries for borders, and formed of straight interlaced lines. To work: Trace along the edge of the border two straight lines half an inch apart, and in between these lines work the Lattice Stitch. Carry five straight but slanting lines of silk across the space and



FIG. 354. LATTICE STITCH.

close together. Cross these in a contrary direction with five other lines, interlacing these with the first laid by passing each thread over one line and under one line as they cross (see Fig. 354). Miss the one-eighth of an inch, and commence to throw the five lines again across the space, and interlace these as before mentioned.

*Long Stitch.*—Also known as *Point Passé*, *Passé*, and *Au Passé*. It is a name given to *Satin Stitch* when worked across the material without any padding. See *Satin Stitch*.

*Loop Stitch.*—See *Picot*.

*Opus Plumarium Stitch.*—See *Feather Stitch*.

*Outline Stitch.*—This stitch can be made of *Overcast*, *Crewel*, or *Point Russe*, it merely consisting of covering the traced outline of a design with a line of single and narrow stitches.

*Overcast Stitch.*—A stitch used in *Broderie Anglaise* and in all kinds of Embroidery. It is used to work round parts of the material that have been cut away to form an open pattern, as in *Eyclethole*, or to form outlines to stems, flowers, or leaves worked in *Satin* and other stitches when they are to be raised from the surface of the Embroidery, or to work the entire design in. There are several varieties of *Overcast*. *The Plain*, which is worked over a run line and called *Overcast*; *Slanting Overcast*, similar to *Rope* and *Stem Stitch*; *Raised Overcast*, better known as *Point de Tigre*; and *Double Overcast*, which is a plain *Buttonhole Stitch*.

To work *Plain Overcast*: Run a foundation line along the part to be embroidered from right to left. Bring the needle out in the work just beyond the end of the line, put

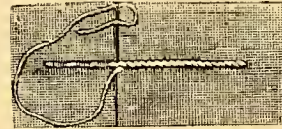


FIG. 355. OVERCAST STITCH.

the needle into the material over this line, bring it out under it and in an upright position, and keep the working thread away from the stitch (see Fig. 355). Cover the

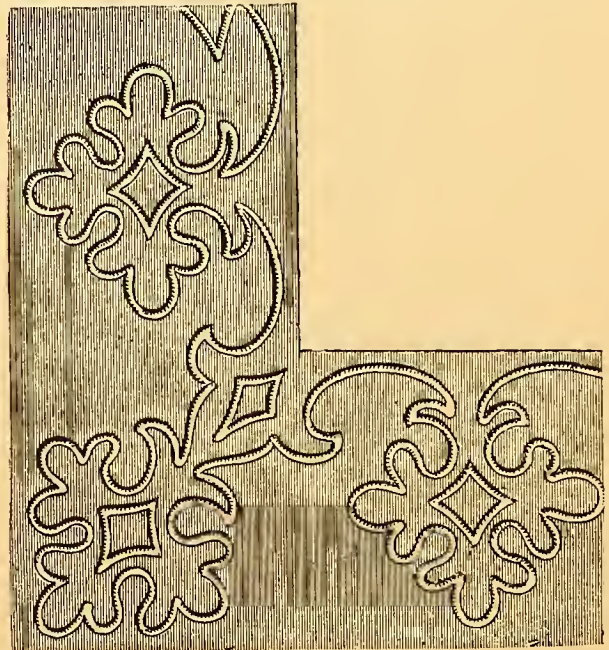


FIG. 356. RAISED OVERCAST, OR POINT DE TIGRE.

foundation thread with a series of small close-together stitches so made, and put the needle in each time at the same distance from the stitch last made and quite straight down.



To work **Slanting Overcast** : Trace a line on the material, but do not run a foundation thread. Cover this traced line with small evenly made slanting stitches. Put the needle in over the traced line and bring it out under the line, letting the needle slant from left to right, so as to give a slanting direction to the stitch.

To work **Point de Tigre** or **Raised Overcast** : Over the traced outline of the design tack a fine cord. Work a series of close Overcast stitches over this cord (see Fig. 356), which is a design entirely worked in Point de Tigre, or Raised Overcast.

To work in **Overcast for Stems** : Trace the design and run one or two lines of embroidery cotton over it, according to the thickness of the design. Fasten the thread to the back of the work, bring it out beneath and put it down over the lines, so that it takes up the material covered by them and no more. Work stitches close together until the whole outline is filled in.

To make **Eyelethole** in Overcast. See *Eyelethole*.

To work **Double Overcast**. See *Buttonhole*.

*Passé Stitch*.—See *Satin Stitch*.

**Persian Cross Stitch**.—A stitch used in Ticking and other fancy Embroideries, and largely employed in Persian and other Oriental embroideries ; it is also called **Vienna Cross**. It consists of a long slanting stitch, crossed with one half its size, and used irregularly about the work to fill in spaces, and not formed into rows. It can, however, be worked in rows, and then forms a line resembling Herringbone, with one of the vandyked lines longer than the other.

To work as a separate stitch : Take a slanting stitch across the material, a quarter of an inch long, and cross it in the centre with a stitch one-eighth of an inch long.

To work in rows : Take a long stitch across four perpendicular threads, and cross it with a stitch taken over the two last of these threads. Commence the next stitch thus : Cross over the two last threads of the first stitch and over two new ones, and cross back over the last two threads. Work this last made stitch until the line is filled in.

**Petit Point Stitch**.—The French name for *Tent Stitch*.

**Picot Stitch**.—Also known as **Loop stitch**, and used in Ticking work and other fancy Embroideries, and to ornament plain linen. It is formed of a loop made like a Chain, and secured with a short stitch holding down the

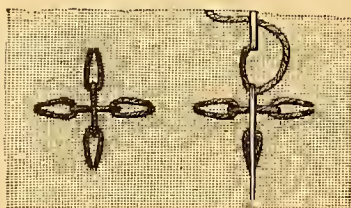


FIG. 357. PICOT STITCH.

loop at its broad end. To work : Bring up the thread from the back of the material, hold it down with the left thumb, put the needle in to the right and close to where it came

up, and bring it out one-eighth of an inch below, in a straight line over the held down thread (see Fig. 357). Draw the thread up, and put the needle down through the material a short distance below the chain. Fig. 357 illustrates a cross formed with four Picot Stitches. The Chains form the arms of the cross, and the short stitches the body.

Fig. 358 is an arrangement of Picot Stitch in a



FIG. 358. PICOT STITCH.

pattern. The straight centre line of Picot is worked first, and the branching Picots on each side afterwards.

Fig. 359 is composed of a centre line of **FEATHER**



FIG. 359. PICOT AND FEATHER STITCHES.

**STITCH**, broken at set intervals with stars formed with six Picot Stitches.

**Point à la Minute Stitch**.—An Embroidery stitch worked like **Bullion Knot**, and used to fill in small stars,

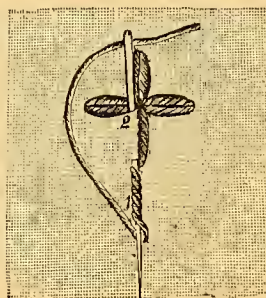


FIG. 360. POINT À LA MINUTE.

leaves, and other devices. To work Fig. 360 : Trace an outline of the star, put the needle in at 2, where one of

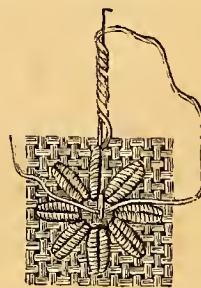


FIG. 361. POINT À LA MINUTE STITCH.

the arms is commenced, bring it out at 1, the end of that arm, wind the cotton several times round the point of the needle, and hold that down with the left thumb ; draw up



the thread and put the needle down at 2 again, where it first came out. Cover the other side of the aru with a similar stitch, and work all the arms of the cross in the same way. Fig. 361 gives an arrangement of Point à la

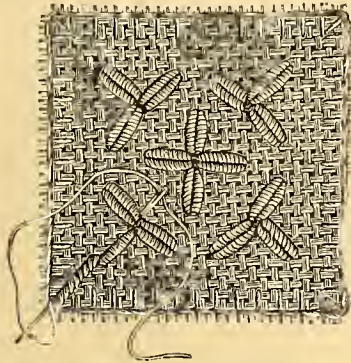


FIG. 362. POINT À LA MINUTE STITCH.

Minute as an eight-pointed star, with the centre left unworked; and Fig. 362 is a pattern composed of a star surrounded by triangles, all made in this stitch.

*Point Anglaise Stitch.*—One of the French terms for Feather Stitch.

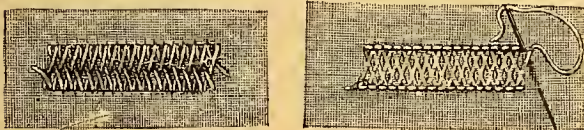
*Point Chemin de Fer Stitch.*—See Railway Stitch.

*Point Croisé Stitch.*—A variety of Back Stitch that forms an interlaced pattern at the back of the material and two straight rows of Back Stitches at the front. To work: Trace two straight lines on the right side of the work, and



FIG. 363. POINT CROISÉ STITCH.

at even distances from each other. Insert the needle as if to make an ordinary BACK STITCH in the top line, and put down into the bottom line in a slanting direction (see Fig. 363). Turn the needle and make a Back Stitch, and bring the needle out upon the top line a short distance from where it first appeared (see Fig. 363). Put it down again to the bottom line and repeat. The interlaced



FIGS. 364 and 365. POINT CROISÉ STITCH, BACK AND FRONT.

threads at the back of the work are shown in Fig. 364, while Fig. 365 gives the appearance of the stitch in the front, when the back threads are seen through muslin,

and Fig. 363 when the material is thick, and only the lines worked in the front are visible.

Fig. 366 is an illustration of this same stitch, formed with two threads. The only difference is: Work a row of Back Stitch from one line to the other, as before, but leave the

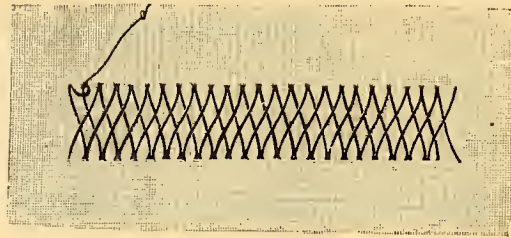


FIG. 366. POINT CROISÉ STITCHES.

space that one stitch would take between each stitch. Then work another row of Back Stitch with a differently coloured thread to fill in the spaces left in the first row.

*Point d'Armes Stitch.*—A stitch also known as Point de Sable, and used in Embroidery upon muslin or fine Cambric to fill the centres of leaves and flowers, and to make a variety with SATIN STITCH. It has all the appearance of Back Stitch, but it is worked differently, and forms a series of interlaced lines at the back, which show through to the front of the work in transparent materials. To work: Run round the outline of the design upon the back of the material and fasten the thread at the back. Commence by taking a short slanting stitch through to the front of the work and out again at the back, and then cross over the piece of work with a slanting



FIG. 367. POINT D'ARMES STITCH, SHOWING RIGHT SIDE.

thread, taking two small stitches through to the front in each line (see Fig. 367), then cross these lines in a contrary direction with the same kind of stitches, and interlace the threads in the working. The appearance of

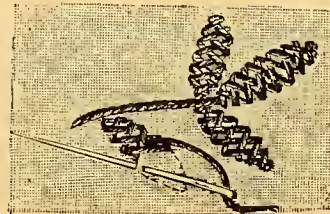


FIG. 368. POINT D'ARMES STITCH, SHOWING WRONG SIDE.

this stitch at the back and manner of working are shown in Fig. 368, while in Fig. 367 it is illustrated as it looks upon the right side of the material.

*Point d'Attache Stitch.*—A term given to the stitch that secures fancy materials, such as braid or cord, to the



main work. Point d'Attache can be worked as BACK STITCH, or as plain RUNNING, or as in COUCHING thus: Bring the needle up from the back of the foundation, pass it over the material to be secured, and put down again to the back of the foundation stuff.

*Point de Biais Stitch.*—A fancy Embroidery stitch, used in Ticking work, and consisting in filling in a square piece of material with five slanting SATIN STITCHES of unequal length. To work: Trace out a square, and, to commence, make a long Satin Stitch from the left hand bottom corner of square to the right hand top corner. Make a shorter stitch on each side of this to fill in the sides of the square, and then two short stitches, one on each side of the two last made, to cover over the left hand top point and the right hand bottom point of square.

*Point de Cable Stitch.*—See *Rope Stitch*.

*Point de Chainette Stitch.*—See *Chain Stitch*.

*Point d'Echelle Stitch.*—The French term for *Ladder stitch* (which see).

*Point de Coté Stitch.*—See *Rope Stitch*.

*Point de Croix Stitch.*—See *Cross Stitch*.

*Point de Diable Stitch.*—This is a stitch that is formed with eight lines meeting in the centre of a square. To work: Make a St. Andrew's Cross from corner to corner of the square, and overlay these lines with a Greek or even armed cross, the arms coming from the centre of each side of the square.

*Point de Jours Stitch.*—The French name by which those parts of Embroidery are indicated where the material is cut away, the sides BUTTONHOLE or OVERCAST, and the centres filled in with WHEEL, Star, LADDER, or Point de Reprise stitch.

*Point de Marque Stitch.*—See *Cross Stitch*.

*Point d'Epine Stitch.*—One of the French terms for *Feather Stitch*.

*Point de Plume Stitch.*—A variety of Raised Satin stitch, in which the veins of leaves and flowers are left unworked, and the rest of the leaves padded. See *Satin Stitch*.

*Point de Pois Stitch.*—See *Dot Stitch*.

*Point de Poste Stitch.*—See *Dot Stitch*.

*Point de Reprise Stitch.*—A stitch resembling the one bearing the same name used in Guipure d'Art. It is employed in Embroideries upon linen to ornament open spaces in the work from which the threads have been drawn or cut away. Fig. 369 shows Point de Reprise arranged as bars; Fig. 370, the same stitch formed into Pyramids.

To work Fig. 369: Work a row of thick BUTTONHOLE round the open space, and then a second row of open Buttonhole. Throw a horizontal thread across the space to be filled a quarter of an inch from the top, and secure it into the open Buttonhole line. CORD this thread back for a short distance, then take the cotton in an upright direction, secure it into the material, and bring it back to the horizontal thread with a distance of an eighth of an inch between the lines. Secure it to the horizontal thread with a knot, and throw it up again to

the top of the two lines. Work it down to the horizontal thread with an interlaced stitch, working in the last thrown up thread as one line with the knotted one (see Fig. 368). To Interlace: Put the needle over one thread and bring it out between the two and draw up, then put it over the opposite thread, bring it out between the

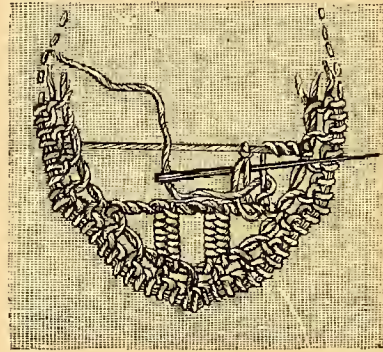


FIG. 369. POINT DE REPRISE STITCH.

two, and work in this way until both lines are covered Cord the horizontal line for a short distance, and then commence another bar made of Point de Reprise.

To work Fig. 370: Loop a thread from side to side of the open space and then fasten off. Take a fresh thread and commence at the first loop. Work the new thread in and out of the loop, first from the right thread into centre, then over the left thread into the centre. Allow the interlacings to widen at each twist, and when the



FIG. 370. POINT DE REPRISE STITCH.

centre of the open space is reached pass the thread on to the loop opposite the one just worked over, and work over this in the same way, but commence with the widest stitch, and narrow to a point as a finish. Work over all the loops in this manner.

*Point de Riz Stitch.*—This stitch should be worked so as to resemble grains of rice loosely scattered over a flat surface. To work: Bring the thread from the back of the material, and put the needle down again, so that it makes a stitch one-eighth of an inch long in a slanting direction upon the surface of the work. Continue to make these short slanting stitches until the space is covered, and arrange them so as to be carelessly thrown over the work, and not in any design. Fig. 371 is a flower with its centre filled with Point de Riz, surrounded by Point de Cable or Stem Stitch. The thick parts of the flower are worked



in Au Passé, and the sprays form part of the Au Passé design, shown in Fig. 371.

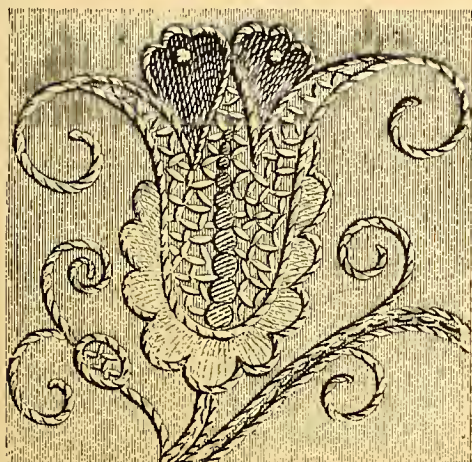


FIG. 371. POINT DE RIZ STITCH.

*Point de Rose Stitch.*—A variety of Feston or Buttonhole, and used to fill in the petals of flowers, particularly of roses, hence its name. The difference between this stitch and ordinary Feston consists in the stitches being worked over a padded surface and being broader. To work for ordinary edgings: Commence by running a plain curved line to mark the inside of a wide scallop edging, then run another line at the distance of an eighth of an inch from the first. Make this line of a number of small curves, allowing four or five of these curves in the space of the one wide scallop. Pad the space between the two lines with lines of embroidery cotton, and BUTTONHOLE over them, scalloping the outer edge of the line of Buttonholes to suit the curves made in the second line. When using Point de Rose for flower petals, commence by tracing the outlines of the petals with a double line, and fill in the spaces between these traced lines with a pad of embroidery cotton run or darned in between them. Then for the petals that fill in the centre of the flower, Buttonhole over the pad and work the outer edge of the line of Buttonhole stitches towards the centre of the flower, and not towards its edge. Work the outer petals with the Buttonhole edge to the outside as in ordinary Feston.

*Point de Sable Stitch.*—A name given to *Point D'Armes Stitch* (which see).

*Point d'Escalier Stitch.*—See *Ladder Stitch*.

*Point de Tigre Stitch.*—A name given to *Overcast Stitch* (which see).

*Point d'Or Stitch.*—The French term for *Dot Stitch* (which see).

*Point Lancé Stitch.*—A simple stitch, also known as Lancé, much used in Ticking and other fancy Embroidery work. It consists of short straight lines arranged in various designs upon the surface of a material, and can be made with purple silk, coloured filoselle, and white or ingrain cotton. To make: Trace an outline of the pattern to be worked upon the material, bring the needle, threaded

with silk, up from the back at one of the points of the design (see Fig. 372), and insert it again into the material at the finish of the line at whose point it came out



FIG. 372. POINT LANCÉ STITCH.

then bring it out again at the point of a fresh line, and draw the thread up. Continue to cover the drawn lines with lines of silk thus made until all are worked over.

*Point Mexico Stitch.*—A name given to Buttonhole Stitch when used as an outline stitch in Mexican Embroidery. To work: Trace an outline of the design, and then with fine black or coloured silk work over this outline with an even row of BUTTONHOLE placed one-eighth of an inch apart.

*Point Natté Stitch.*—A Satin Stitch arranged so as to form branching lines. To work: Trace the lines upon cloth materials, or if for linen materials, draw out a centre and two outside threads for guiding lines. Bring the needle up from the back of the material on the right hand side line, insert it in a downward slanting direction in the centre line (see Fig. 373), and bring it out in a straight line to where it was put in, but upon the left hand side line. Return it to the centre line at the spot marked 1, and bring

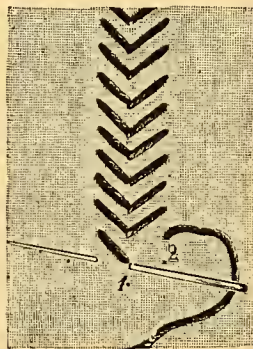


FIG. 373. POINT NATTÉ STITCH.

it out on the right hand outside line at the spot marked 2. Work in this manner down the centre line, make the stitches one-eighth of an inch apart, and let their points be always exactly opposite each other.

*Point Noné Stitch.*—See *Buttonhole Stitch*.

*Point Noué Stitch.*—See *French Knot Stitch*.

*Point Passé Stitch.*—See *Satin Stitch*.

*Point Perlé Stitch.*—One of the names given to *Satin Stitch*.

*Point Plumetis Stitch.*—A name given to Raised Satin Stitch. See *Satin Stitch*.

*Point Russe Stitch.*—This stitch is much used in all kinds of fancy Embroideries upon linen, cloth, or silk materials. It is very quickly worked, and is easy of



execution, consisting of covering a traced outline with lines of long straight stitches. The patterns intended to be worked in Point Russe should be arranged with reference to the manner of working the stitch, and should contain no lines of any great length, but short straight lines, vandykes, angles, sprays, diamouids, and crosses, and not rounds and curves. To work: Trace the design upon the material, bring the needle up from the back of the work at the end of one of the traced lines, and put it through to the back of the work at the other, covering the straight line with the cotton or silk. Bring the needle up again at the end of next line, return it to the same spot that the first stitch ended at, and put it through to the back of the material there.



FIG. 374. POINT RUSSE STITCH.

Continue to work lines in this way until all the outline is worked over, taking care that no part of it is left uncovered. Should a traced line be too long to look well covered with only one stitch, divide it into two or three equal parts, and make that number of stitches upon it. To work Fig. 374: Trace the outline of the vandykes and crosses, and commence in the centre of the cross. Work one bar of the cross, and put the needle down into the vandyke at the spot marked 1 and bring it out at 2. Draw it up and put it down into 1, then bring it out again at 2, and make another stitch in the vandyke, and then one in the cross. Continue to the end of the pattern.

*Point Turc Stitch.*—See *Ladder Stitch*.

*Queen Stitch.*—Also known as *Double Square*. To work: Trace upon the material two squares, one within the other; work over the outside square first with four SATIN STITCHES. Commence and finish them at the points of the square; then work the inside square with four smaller Satin Stitches arranged in the same way.

*Railway Stitch.*—Also known as *Point Chemin de Fer*, and given these names because of the rapidity with which Embroidery patterns can be executed when worked with it. The designs for the Embroidery should always be of small flowers and leaves, such as forget-me-nots, and arranged in detached sprays dotted about the surface of the material, and the stitch executed in coarse white embroidery cotton, Pyrenean wool, or filoselle. To work: Trace a small spray of forget-me-not flowers and leaves, but do not outline the design with a run thread. Commence to work from the centre of the flower, and make each petal with one stitch. Bring the needle up from the back, hold the thread down with the left thumb, put the needle in close to where it came out, and bring it out at the point of the petal and over the thread held down by the left thumb. Draw up, making a kind of long loop, held down in the centre with the drawn up thread. Put the needle down again just outside the loop, making a very small stitch at the end of the petal, run the needle out

again in the middle of the flower, and commence to work another petal. Finish off the centre of the flower with FRENCH KNOTS, or BUTT-HOLE it round, or pierce it with a stiletto, and OVERCAST round the hole so made. Each leaf will only require one Railway stitch to fill it. Overcast the stems of the sprays.

*Rice Stitch.*—See *Point de Riz* stitch.

*Rope Stitch.*—This stitch is similar to Crewel and Stem Stitch in appearance, and only differs from those stitches in being worked from the top of the material downwards, instead of from the bottom upwards. It is also known as *Point de Cable* and *Point de Coté*. To work: Trace an outline of the line to be covered, bring the needle from the back of material at the top of the line

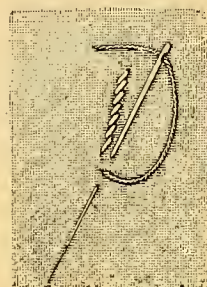


FIG. 375. ROPE STITCH.

on the left side, put it in slightly slanting on the right hand side, and bring it out on the left hand side a little below the last stitch made (see Fig. 375); slightly slant it to the right, and continue to cover the traced line with these slanting stitches. Rope Stitch is worked as a perfectly even and regular line of slanting stitches, and closer together than Crewel Stitch.

*Satin Stitch.*—The needlework executed with Satin Stitch, in combination with other stitches, ranks amongst the most beautiful and the most difficult of Embroideries, and its execution upon white materials has attained the greatest proficiency in Ireland, Madeira, and Saxony, while upon dark silk or cloth foundations the work is almost universal. It is executed upon silk, satin, fine cambric, and muslin, and is largely used to embroider handkerchiefs or to work designs upon satin with fine embroidery silks. It should be worked in a frame, and requires great knowledge of the art as well as patience. Satin Stitch is of two kinds, the *Flat* and the *Raised*. The *Flat Satin* stitch is also called *Damask*, *Long*, *Au Passé*, *Point Perlé*, *Point Passé*, and *Passé*, and is an easy stitch, worked without any padding straight upon the material. To work: Trace the design upon the material, and arrange so that none of the petals of flowers or parts of the work are of any size. Bring the needle up from the back of the material on one side of the traced petal, and put it down exactly opposite where it came out upon the other side, leaving the thread lying flat across the intermediate space. Work a number of stitches in this way perfectly flat and even, until the traced petal is filled in. The stitches may be slanted instead of straight, but must always follow each other in the same direction and with perfect regularity. *Flat Satin* is used by itself, or to fill in parts of *Raised Satin* designs,



and it is sometimes varied in the manner illustrated in Fig. 376, where it fills in with interlaced stitches one side of the leaf, of which the other is worked in Back Stitch, the outline in Overcast, and the centre vein in a series of Eyeletholes. To work: Work a row of SATIN STITCH, and miss the space one stitch would fill between every

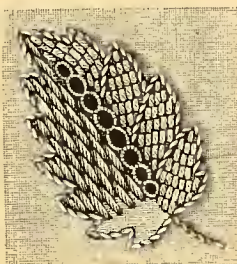


FIG. 376. FLAT SATIN, OVERCAST, EYELET, AND BACK STITCHES.

stitch. For the next row, fill in these spaces with a Satin Stitch, and carry each stitch beyond the ones made in the first row. Fill in the spaces left in the second row with a third row of stitches carried beyond as before, and work in this manner until the leaf is filled in.

Raised Satin Stitch, also known as Point Plumetis and French Plumetis, is more difficult of execution than flat Satin Stitch. It is worked over a padded foundation thus: Trace the outline of the design, run it round with a thread, and fill in the parts to be raised with a padding of run threads. Run these so that they are thick and solid in the centre of the Embroidery, and graduate them down on both sides, or run them so that they are raised on one side and graduated down upon the other, according to the design, and work in these lines in an opposite direction to the

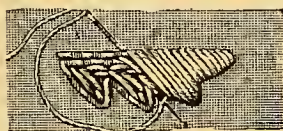


FIG. 377. RAISED SATIN STITCH.

stitch that is to cover them. Fig. 377 shows a Raised Satin petal with the padding raised on one side and sloped down to the other, and with horizontal runnings worked over

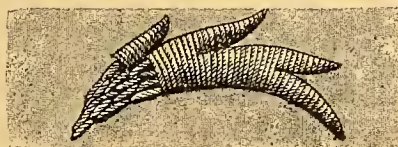


FIG. 378. RAISED SATIN STITCH.

with a slanting stitch taken from left to right, while Fig. 378 illustrates a padded petal raised in the centre and graduated to the sides, the runnings put in horizontally, and the covering stitches in an upright direction. Raised Satin Stitch is rarely used to fill in the whole of a design, but is combined with other Embroidery stitches.

Fig. 379 gives a leaf executed in three stitches, Back, Overcast, and Raised Satin. To work: Outline the leaf in OVERCAST, run a cord as a pad under the veins of the leaf and Overcast this cord, then work the right hand side

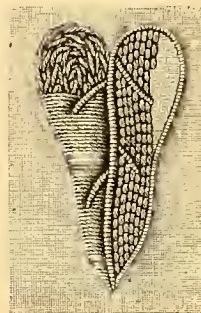


FIG. 379. RAISED SATIN, BACK, AND OVERCAST STITCHES.

of the leaf in rows of large BACK STITCHES, and pad the left hand with perpendicular runnings, giving the greatest height near the centre veins. Work horizontal lines of Satin Stitch over this padding.

The handsomest manner of using Raised Satin Stitch is in Relief Embroidery executed with it in combination with other Embroidery Stitches. This consists in Embroidering detached pieces of material, and attaching these to the main part of the work so that they stand out and above the flat Embroidery. Fig. 380 is a design of a Bluebell so worked when finished, and the Details A and B (Figs. 381, 382) show the manner of execution, which consists of embroidering the material and sewing over that an extra piece of work. To work: Trace the

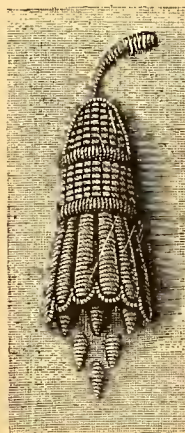


FIG. 380. RAISED SATIN STITCH  
—BLUEBELL.

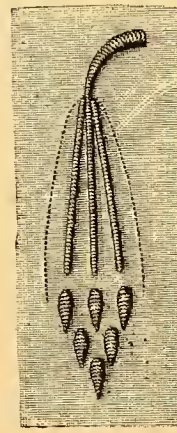


FIG. 381. RAISED SATIN STITCH  
—BLUEBELL—DETAIL A.

outline of Detail A upon the main work, and OVERCAST the petals and their points, as shown in that illustration. Trace upon a detached piece of material the outline of Detail B, and BUTTONHOLE all the outline in very fine stitches; work the petals and the two horizontal lines in Raised Satin, and pad them so that they are most raised in the centre. In the detail one petal is left unfinished to show the lines of padding, the rest are covered with Overcast,



Fill in the body of the Bluebell with large BACK STITCHES worked in even rows. Cut out the piece of Embroidery and stitch it on to the main part of work where the dotted lines are shown in Detail A. The piece of detached

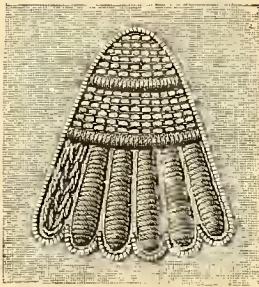


FIG. 332. RAISED SATIN STITCH—BLUEBELL—DETAIL B.

Embroidery is larger than the flat part of the flower, and will stand up from the rest of the work where not attached to the main body of the work.

A variety of Raised Satin is known as Point de Plume. It is used in combination with Satin and other stitches, and consists of leaving unworked upon the petals of flowers and leaves the parts intended to indicate the veins; it is illustrated in Fig. 383. To work: Trace the design, but leave out the markings of the veins. Fill in the petals with run lines, leave the veins quite clear, and run the padding in so that the parts nearest the veins and centre of flower are the most raised. Work straight lines of SATIN STITCH over this padding, and vary their

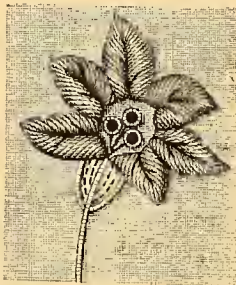


FIG. 383. POINT DE PLUME STITCH.

direction so as to follow the contour of the petals. Fig. 383 represents a flower worked in POINT DE PLUME, with the veins marked with a black line; the centre of the flower is filled with three EYELETHOLES for stamens, and the calyx is enclosed with fine OVERCAST and filled in with BACK STITCH.

*Ship Ladder Stitch.*—See *Ladder Stitch*.

*Spanish Stitch.*—This stitch is simply a Cross Stitch arranged so that a succession of crosses are worked as a line in the front of the material, forming at the back squares. It is only worked when both sides of the material are required to be neat. To work: Make an ordinary CROSS STITCH, making the back stitches the top and bottom lines of a square. Re-cross the first stitch, and bring the needle

out in front ready to begin the next stitch; three lines of the square at the back are made with each Cross, but they fit into each other so as to form squares as the work proceeds.

*Split Stitch.*—A stitch much used in ancient Church Embroidery and in silk Embroideries, to work the faces and hands of figures. It has the appearance of Chain Stitch, but lies flatter on the surface, and is more capable of forming the small half curves, rounds, or lines that follow the contours of the figure and give the appearance of shading to Embroidery only executed in one colour. It requires to be worked in a Frame, and is made as follows: Bring the silk up from the back of the frame and make a short stitch on the surface, and return the needle to the back. Then bring it up again to the surface through the middle of the first stitch, dividing or splitting the strands of silk of which it is formed by the passage of the needle. Put the needle down again to the back of the work a short distance above where it came out, and bring it out again to the front in the centre of the second stitch, splitting the strands as before.

*St. Andrew's Stitch.*—An Embroidery Stitch made of four Satin Stitches arranged in the form of a St. Andrew's cross. To work: Mark out a square of the material, and commence the first stitch from the top left hand corner of the square and finish it in the centre of the square; work the next stitch from the top right hand corner of the square into the centre, and take the two remaining stitches from the two bottom corners of the square into the centre in the same manner.

*Stem Stitch.*—See *Crowl Stitch*.

*Tapestry Stitch.*—See *Gobelin Stitch*.

*Tassel Stitch.*—A stitch used to make a looped fringe as an edging to Embroideries. To work: Double the thread and bring the needle up from the back, hold the thread down with the left thumb to the length of an inch, make a horizontal stitch from left to right, bring it out on the right side where it first came up, and draw up, keeping the left thumb on the thread, so as not to draw it up beyond the inch held down. Insert the needle to the right and make a short stitch, bringing it out at the same spot at which it was put in; hold the thread down with the left thumb and again make the stitch described and over the same spot, so that two loops are formed in one stitch. When the edge is covered with a line of loops cut their ends.

*Tent Stitch.*—Also known as Petit Point, and used in Berlin Work, and in Embroidery upon solid materials, such as silk and cloth. It is a succession of small Satin Stitches worked in even lines, and in a slanting direction from left to right. To work: Trace a horizontal line upon the material, bring the needle up from the back upon this line, and put it down again to the back, slightly above the line, and in a slant from left to right. Continue to make these small slanting stitches close together, and all of the same height, until the line is filled; then draw a line underneath the first one a short distance from it, and fill this line in the same way; work the top of the new line of stitches on the bottom of the first line, and in between the first made.



*Tête de Bœuf Stitch.*—The name of this stitch is derived from its shape, the two upper stitches having the appearance of horns, and the lower ones of an animal's head. It is a useful stitch in Ticking and other Ornamental work. To make: Draw a line that can be rubbed out down the centre of the space. Commence by making two slanting stitches apart at the top and meeting in the line at the bottom. Bring the thread out in the line a little above the bottom of the slanting stitches, insert the needle close to it, and bring it out a quarter of an inch



FIG. 384. TÊTE DE BŒUF STITCH.

below and upon the line, making a Loop or BUTTONHOLE. Draw the thread up, and put the needle through the material to the back on the line and a little below the loop. Fig. 384 shows the working of Tête de Bœuf. In this illustration the two slanting stitches are already formed, and the loop is in progress. When drawn up, after the loop is made, the needle is inserted into the hole marked 1 for the last stitch, while 2, 3, 4, and 5 mark the places where the needle is inserted and brought out for the two slanting stitches that commence the next Tête de Bœuf.

*Twist Stitch.*—Identical with *Cord Stitch*.

*Vandyke Stitch.*—A raised Conching. To work: Lay down whipcord upon a linen foundation in the shape of vandykes, and tack this firmly down. Over this lay down lines of floss silk or gold cord, and to secure, bring a stitch from the back of the material, pass it over the threads, and return it to the back, and with a number of these stitches mark out the vandyked outline of the cords upon each side.

*Vienna Cross Stitch.*—See *Persian Cross Stitch*.

*Warp Stitch.*—An Embroidery Stitch used when threads are drawn away from the material to form the pattern. Warp stitch consists of drawing away the threads that form the weft, or cross the material, and leaving the warp, or lengthways threads. These are secured together with ornamental HEM STITCH.

*Wavy Stitch.*—A raised Conching. To work: Lay down upon a linen foundation lines of whipcord arranged in curves, and tack these into position. Over these lay down floss or purse silk, or gold cord, and to fasten them down, bring a stitch from the back of the material, pass it over two strands of silk, return it to the back and

outline the curved and raised lines on both sides with these securing stitches.

*Wheatear Stitch.*—This stitch is a combination of Point Natté and Chain Stitch. It is used in Ticking and other fancy Embroideries, and also instead of Coral and Feather stitch for ornamenting children's dresses and underlinen. It can be worked in two ways:—First way: Make a series of POINT NATTÉ down the space to be covered, and then work over their centres a line of CHAIN STITCHES, taking care that the loop of each Chain Stitch begins at the spot where the Point Natté met in the centre of the work. The second way is to complete

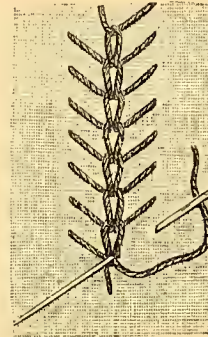


FIG. 385. WHEATEAR STITCH.

the stitch in one line (see Fig. 385), thus: Make a Chain Stitch down the centre, and then a slanting stitch to the right and a slanting stitch to the left, both finishing in the Chain Stitch.

*Wheel Stitch.*—A stitch resembling a spider's web, and worked into the material, and not over an open space, like English wheel and other lace Wheels. To work: Trace out a perfect circle upon the material, and divide it into four quarters. Make three long stitches in each quarter, at equal distances apart, and all ending in the centre of the circle. Bring a thread up from the back of the material in the centre of the circles, and interlace it, work it under and over each thread in succession (see Fig. 386). Run this thread in circles nearly to the



FIG. 386. WHEEL STITCH.

top of the long stitches, but not quite, and then fasten it off. Fig. 386 is a pattern formed with Wheels and diamonds; the centre of the diamonds are crossed with diagonal lines, forming a LATTICE STITCH.

*Whipcord Couching.*—See *Couching Stitch*.

*Witch Stitch.*—The name given to Herringbone when used in Fancy Embroidery. See *Herringbone Stitch*.

**Embroidery Frame.**—All the best kinds of Embroidery, such as Church Embroidery, Crewel Work, Embroidery with silk, Tambour Work, and Berlin Work, require that their foundations shall be stretched in frames,



as the stitches are apt to draw the material together when the work is embroidered in the hand, whereas the frame keeps the foundation evenly and tightly stretched in every part, and renders it almost impossible to pucker it unless the Embroiderer is very unskilful. Frames are of two makes; the best are those upon stands, as their use prevents habits of stooping being acquired by the worker, leaves her hands free, and gives unimpeded access to the back part of the work, without the artificial aid of slanting the frame from the corner of some piece of furniture to her hands, or the holding that is necessary with the other kind. But as these stand Frames are cumbersome and expensive, the second kind is most used; these are Frames made of four equal sized pieces of wood (see Fig. 387) or with the two horizontal pieces longer than the two upright, held together with nuts or pegs. They vary in size from 4 inches to 3 yards in length.

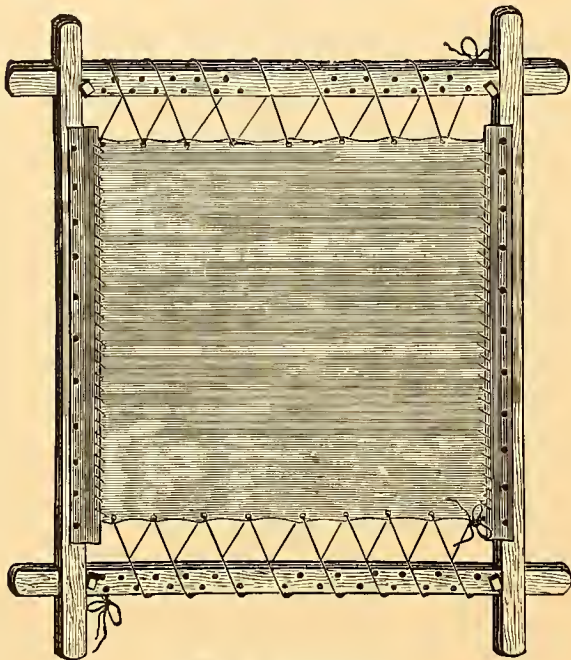


FIG. 387. EMBROIDERY FRAME.

The oblong frames are used for long and narrow pieces, and the square for large pieces of work, and the same Frame is used indifferently for Church, Satin, and Crewel Embroideries, and for Berlin Work. The frame for Tambour Work differs from the others; it is made of two circular wooden hoops, one smaller than the other. Both the hoops are covered with velvet cut on the cross, and exactly fit one into the other. The material to be embroidered is fastened to the smaller hoop, and kept tight by the large hoop being passed over it. The ordinary frames are made of four pieces of wood, the two upright pieces of which are called Bars, and to which are nailed stout pieces of narrow webbing to which to attach the material, and two horizontal pieces, called Stretchers; these are bored through with holes placed at equal distances, and through which metal or wooden pegs are run to fasten the pieces of wood together. In the

stand frames these holes and pegs are not used, the wooden supports being lengthened or shortened by the aid of screws.

The fastening of the material into the frame is called "dressing a frame," and requires to be done with great nicety, as if it is rucked or unevenly pulled in any part the advantage of the stretching is entirely destroyed. Slight variations in the manner of framing are necessary, according to the materials worked upon; they are as follows:

*For Canvas and Cloth and Serge Materials.*—Select a frame long enough to take in the work in one direction, turn down the canvas or cloth about half an inch all round, and sew it down. If the length of the material will not allow of all of it being placed in the frame at once, roll it round one of the bars of the frame, with silver paper put between each roll to prevent it from getting lined. Sew the sides of the canvas to the webbing with a strong linen thread, and put the frame together, stretching the material to its fullest, and fastening the pieces of wood together through the holes with the pegs. Then take a piece of twine, thread it through a packing needle, and brace the material with it to the stretchers. At each stitch pass it over the stretcher and into the material, and make the stitches close together. Brace both sides of the material, and then draw the twine up upon each side evenly and quite tight. Commence the Embroidery from the bottom of the material for canvas, and count the stitches and regulate the position of the pattern by them; and for cloth see that the design is laid evenly upon it before tracing.

*To Stretch Canvas and Cloth Together.*—This is required when a Berlin pattern is to be worked with cloth for the ground. If the cloth foundation does not require to be bigger than the frame, cut it half an inch smaller every way than the canvas, as it stretches more. Turn the cloth down and tack it to the canvas, right side uppermost, then tack them both together and hem them where the raw edges of canvas are. If the cloth has to be rolled over the frame, put soft paper in between the rolls of cloth, and as the edges of the cloth are turned under, and are therefore thicker than the centre parts, lay more silver paper in the centre of the rolls than at the outside, or a line will appear upon the cloth on each side of the frame. Having sewn the two pieces of material together, attach them to the frame in the ordinary manner, and put them in with the canvas uppermost. When the pattern is embroidered cut the canvas from the cloth, and draw the threads away before the cloth is taken out of the frame.

*To Stretch Velvet.*—When the size of the velvet to be embroidered does not exceed that of the frame, and the work is not for Church Embroidery, hem it round, and sew it to the webbing of the bars by its selvedge. When it is larger than the frame, stretch holland, as in canvas framing, and tack to this holland with tacking threads just the parts of velvet that are to be embroidered. Work the Embroidery through the holland, and when finished, cut the refuse holland away from the back of the material, only leaving that part that is covered by the stitches. Velvet that is used as a background in Church



Embroidery requires to be entirely backed with holland in order to sustain the weight of the Embroidery laid upon it. Frame the holland (it should be of a fine description) as in canvas framing, and then paste it all over its surface with EMBROIDERY PASTE; over this, by the aid of three persons, lay the velvet. Take the velvet up fully stretched out and held by two people, and lay it down without a wrinkle upon the holland, keep it fully stretched out and hold it firmly. Then let the third person, with hands underneath the frame, press the holland up to the velvet, so that the two materials may adhere together without the velvet pile being injured.

*To Stretch Satin or Silk.*—Stretch a piece of fine holland in the frame and paste the silk down to it with Embroidery Paste, but only tack the satin to it.

*To Stretch Leather or Kid.*—Stretch a piece of unbleached cotton in the frame, and paste the leather to it with Embroidery Paste, or tack the leather firmly down at the parts it is to be worked; cut the calico from underneath when the Embroidery is finished. Do not stretch the leather or kid in the frame; merely see that it lies flat and without wrinkles.

*To Stretch Crêpe.*—Sew it to Book muslin, and frame that in the usual way.

**Embroidery Needles.**—Of Needles for Embroidery there are two or three descriptions. For canvas work they are short, thick, and blunt, and the eye is wide and long. For Chenille embroidery they are wider still in the eye, and sharp at the point. For use on cambric and muslin, as in the Irish close and cut-work, and that called "Madeira" embroidery, a "between" is employed. For Art work on close materials, such as cloth, the needle has a long eye and sharp point, and resembles a darning needle, but is neither as long nor as thin. For Tambour and Crochet work they are thick, and have a hook at the end instead of an eye.

**Embroidery Paste.**—Embroidery paste is used for two purposes in needlework: one to make two materials adhere together, the other to strengthen and stiffen Embroidery at the back.

*For pasting materials together:* Take loz. of the best gum, loz. of sugar candy, and a small piece of alum; reduce to fine powder, lay the powder in a shallow vessel, just cover it with cold water, and leave it to dissolve for four hours. Then take loz. of flour and mix it smoothly in water. Put the mixed flour into an earthen vessel, add the mixture above mentioned, place the earthen vessel in a saucepan, and surround it with water. Put the saucepan on the fire and let the mixture simmer (not boil); stir it to prevent its getting lumpy, and keep it on the fire until it is as thick as cream, then take it off the fire, but continue to stir until it is cold. Put the paste in a bottle, as it will keep for some time. Should it thicken after keeping, add a little cold water to it. Another recipe: Take three tablespoonfuls of flour and as much powdered resin as will lie on a shilling, mix them smoothly into half a pint of water, and boil it for five minutes, stir it until it boils and afterwards, and use when cold. To this a teaspoonful of essence of cloves

can be added, as a preservative, while the paste is boiling, but it is not necessary.

*For strengthening Embroidery:* Use size instead of the gum or resin of the above recipes.

**Emery.**—This substance is a variety of *Corundum*, and is the hardest known, with the exception of the diamond. It is produced in the island of Naxos, in the Archipelago. It is imported in lumps, and has to be reduced to powder for use, by means of stamping mills, and then sifted into different degrees of fineness, when it is rendered available for grinding down surfaces, by moistening it with oil or water. It is also made to adhere by the use of size as a coating on paper or thin calico, and thus rendered available for polishing steel. For the purpose of needlework it is introduced into very small closely compressed cushions, into which needles are inserted rapidly in and out several times, for the removal of damp and rust. For children learning plain sewing these emery cushions are very essential, especially if the material be thick and stiff.

**En bias.**—The French term for "On the *bias*," that is to say, folded or cut diagonally across the web of any textile in a slanting manner.

**En Châle.**—A French term to denote trimmings laid upon dresses and formed with a corner point at the back, an angle being made at the junction of two sides of a square. Small capes, so shaped at the back, and just reaching to the waist, but with long ends in front worn crossing each other, have been much in vogue at different times, and usually at periods when belts have been in fashion.

**En Cœur.**—The French term to denote heart or "V-shaped," employed by dressmakers to describe the style of the opening in front of a bodice, which is otherwise "square-cut."

**Encolure.**—A French term to signify the opening at the neck of a dress, and that at the arm-hole, to receive the top of the sleeve.

**En Coquille.**—The French term to denote "shell-shaped." The ribbon or lace is laid like a succession of scallop-shells, one above or over the other, in groups of threes, having been previously lined and plaited, and then drawn closely together at the top of each scallop, leaving the lower portion of the "coquille" to spread out in a half circle. When employed as a trimming for crape or gauze, the strips of material of which they are to be made should be cut double the width of what is required, and folded over on each side, so that the edges may overlap where it is tacked down the middle, while the double material is being plaited. The space between the edge of the top pleat of one group and the lower one of the group succeeding it, must never exceed the width of the strip which is worked upon.

**En Couchure.**—See EMBROIDERY STITCHES.

**En Echelle.**—See EMBROIDERY STITCHES. It is a French term to signify in ladder form; and is also a word applied to trimmings, consisting of a succession of narrow plaitings laid on horizontally between two upright side folds or bands, forming, as it were, a kind



of insertion of ladder-like appearance. Folds of this description were, at one time, extended all across the front of a bodice, wide at the shoulder, and gradually reduced in width towards the waist.

**En Evantail.**—A French term to signify “designed after the form of a fan,” and employed to describe methods of trimming in dressmaking and millinery. Flounces at the end of a skirt are sometimes thus made; openings being cut at regularly recurring distances, and a piece of material of a different shade of colour, or of material, inserted into each opening, which is plaited, and closely confined together at the top, and allowed to flare open like a fan at the bottom, giving much freedom, as well as a more ornamental character to the flounce.

**English Embroidery.**—A simple kind of white Embroidery, also known as *Broderie Anglaise*. The patterns are generally worked open; that is to say, composed of holes from which the interior has been cut, and the holes run round and *OVERCAST*, but the finest and best sorts of English Embroidery are ornamented with Embroidery Stitches as well as with open work. See *BRODERIE ANGLAISE*.

**English Laces.**—For three centuries the making of Pillow Lace was carried on in England to a very considerable extent, and until the manufacture of machine-made lace was looked upon as one of the great industries of the poor in the Midland and Western counties. At present, with the exception of Honiton lace, made in Devonshire, and Maltese Guipures, made in Bedfordshire and round London, the art is no longer practised to anything like its former extent, the work being extremely laborious and the remuneration most inadequate.

A coarse description of Bone Lace was made in England before the sixteenth century, but it never attained any celebrity; and it was not until the arrival of Flemish refugees, and the interest taken in its manufacture by Katherine of Aragon, that English lace became of any value. By that Queen's exertions, and by the new impulses given to its manufacture by religious refugees from Holland and France, English lace began to be of good make and design, and mention is made of presents of it to Queen Elizabeth by her courtiers. It continued to improve, and was until very recently protected from foreign competition by Acts of Parliament, the result of which being that vast quantities of Belgian lace were smuggled into England and sold as *Point d'Angleterre*. The laces made in England are all copies of foreign laces, and some are considered to equal in beauty of design and workmanship the originals: Old Devonshire rivalling Brussels lace, Honiton, and *Point Duchesse*, and the Valenciennes made at Northampton that produced in Belgium and the Low Countries. Although a particular kind of lace-making, with the exception of Honiton, has not been confined to a particular locality, consequent upon the various settlements of foreign workers, Bedfordshire, Buckinghamshire, and Northampton are considered the centres for the production of Run Laces, English Lille, Valenciennes, Regency Point, Plaited Laces, Old Brussels, Maltese Guipures, and Black laces; and round London,

black and white Blonde laces. Wiltshire and Dorsetshire were at one time celebrated for a lace made at Blandford and Lyme Regis, but the manufacture became extinct in the eighteenth century. The laces made in Devonshire and on the borders of Cornwall were formerly of considerable variety, but at present only Honiton application and Honiton Guipure are made. The manufacture of these are, however, in a flourishing condition, new patterns and stitches are constantly worked, and that exhibited at the Exhibition of 1862 was so good as to obtain very high commendation from the judges. For a description of the Laces, see their various headings.

**English Lace Stitch.**—This stitch is used in Needle Point and in modern Point Lace. It requires to be worked with the finest thread. To work: Cross the space in one direction with a number of closely twisted BARS, a little way apart, but equal in distance\*. Then, under these Bars pass a thread in the opposite direction, and secure it to the braid, twist it to the first place where the threads cross, and work the needle round it until a fair sized spot is made, thus: Carry the needle over one thread and under the other alternately. Twist to the next place where

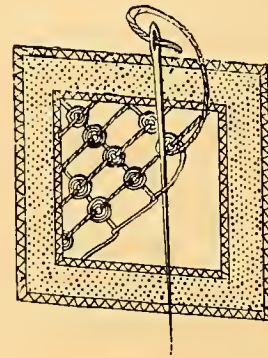


FIG. 388. ENGLISH LACE.

threads cross, work in the same manner, and repeat from\*, as shown in Fig. 388. Another way of working this stitch is: Place the lines diagonally across the space, and radiate them, by making them farther from each other at one side than the other; work the spots over the lines large to commence with, and at the end very small. For a second variation, known as *Open English Lace*: Make four lines of thread cross each other diagonally, horizontally, and perpendicularly, and work a spot on the last line.

**English Lille.**—This name is given to some of the Pillow laces manufactured in Bedfordshire and Buckinghamshire during the eighteenth century, because the patterns originally came from the districts around Lille and Arras.

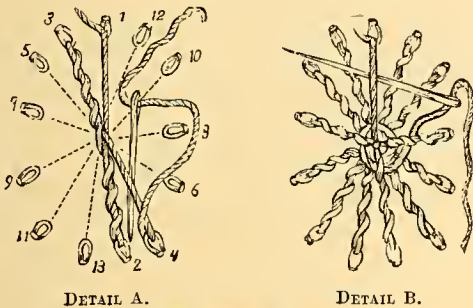
**English Netting.**—See *NETTING*.

**English Point.**—The English Point made during the last century seems to have been entirely the production of the wealthier classes, and never to have been universal. It was Spanish Point or Rose Point, and was taught to the daughters of people wealthy enough to send their children



abroad to be educated in foreign convents, and though worked as an article of commerce, and mentioned in various official reports, its manufacture never became so popular as that of Bone or Pillow Lace. The lace worked in England at the present time, and known as Modern Point lace, is a lace formed with braids of various sizes arranged as patters, and filled in with most of the original stitches used in ancient needle points. See MODERN POINT LACE.

**English Wheel.**—Used in Modern Point Lace, and also called Point à l'Aiguille. To work, as shown in Fig. 389 :



DETAIL A. DETAIL B.  
FIG. 389. ENGLISH WHEEL.

Fill up the space with thirteen BARS made as follows: Pass the thread from 1 to 2, and CORD the thread back to the centre of the space round 2, then pass the thread to 3 and Cord back to the centre, and continue to pass the thread into the points marked with the figures and Cord them back to the centre until all are made and Corded with the exception of the first Bar, which leave uncorded. To make the spot in the centre: Insert the needle over and under each Bar, and work round them in this manner until a handsome spot is formed, then cord the thread

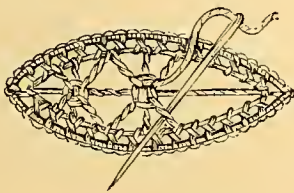


FIG. 390. ENGLISH WHEEL.

up Bar 1, and fasten off (see Fig. 389, Details A and B). Fig. 390 is an illustration of an English Wheel made with six Bars. Three of these Wheels are required to fill in the design. They are worked as already described.

**Engrêlure.**—A lace term used to distinguish the upper part of a lace edging, and the one that is fastened to the dress, from the lower and scalloped edging. It is also called Footing. The Engrêlure is sometimes made with the rest of the lace, and at others separately as a narrow piece, and afterwards sewn on to the main part.

**En Ronde Bosse.**—See EMBROIDERY STITCHES.

**En Tablier.**—The French term to signify "in the style of an apron," in reference to the form or trimming of the front of a skirt, which is made to appear as if an apron covered it.

**Entoilage.**—The French term for the ground of lace on to which the Toile or flower part of design is worked.

**Entre deux.**—The French term for Insertion, Embroidery, or Lace—literally translated, "between two," that is to say, sewn between two other pieces of material as a decorative trimming; a style which obtains extensively in the making of infants' robes and other clothing, in white cambric, lawn, or muslin.

**Invers.**—A French word, signifying the wrong side of any textile or garment. If a garment be put on inside out, it would be said that it was "mis à l'invers."

**Epaïse.**—The French term to express thick in substance, and applied frequently to describe textiles.

**Epaulette.**—A word borrowed from the French, *Epaul*, meaning the shoulder, and the diminutive which follows, combined with it, forms the word into a term meaning an ornament for the shoulder, both in dressmaking, and in reference to uniforms and liveries.

**Epingles.**—The French for pins.

**Ermine** (*Mustela Erminea*).—This animal is of the Weasel tribe, in common with the Fitch or Polecat, and the Kolinski. The skins are imported from Russia, Siberia, Norway, and Sweden, of which countries it is a native. It measures about 10 inches in length, and nearly resembles the Marten in form, but the common weasel of this country in habits and feeding. During the winter the fur becomes snow-white, but, throughout the summer it is a dingy brownish hue. The tail is jet black at the end, while the other half, towards the body, is yellow. This fur was so highly esteemed in the reign of Edward III. that its use was restricted to the Royal family. But while free to all now, it continues to be employed for the linings and trimmings of the State robes of England, Russia, Spain, Germany, &c. On these robes the black spots which decorate the white fur in every square inch, are composed of the feet of the black Astrachan Lamb; whereas the tails of the Ermine are used on the cloaks, tippetts, muffs, boas, and other articles of women's dress. The skins measure about 4 inches by 9 inches, and their small size alone adds necessarily to the costliness of the articles made from them.

**Escalier Lace.**—A stitch used in Modern Point Lace, and also called Cadiz Lace. It is shown in Fig. 391. To work: Make POINT DE BRUXELLES stitches close together in straight rows, and only miss the space that two Point de Bruxelles stitches would fill where the open diamond is formed in the illustration.

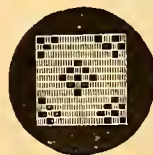


FIG. 391. ESCALIER LACE.

**Estamene.**—A French made all-wool cloth, somewhat like a serge, twilled, but having a rough face. Being made in different qualities, it varies in price, but uniformly measures 25 inches in width. It is employed for women's dresses. In weather suitable for the wearing of Serge, Estamene might be a fitting substitute, but at the same time as a superior kind of dress material to the former.

**Etching Embroidery.**—This variety of needlework was originally called Print Work, and was much done



during the first part of the present century, many specimens of it being still to be met with as framed pictures. It was intended to reproduce, by the aid of Embroidery coupled with Painting, fac-similes of line

those of the engraving. Thread a needle with fine black silk and commence to cover the painting. Leave unworked all light parts, such as the sky, work the medium tint with run lines of black silk a short distance apart, and work

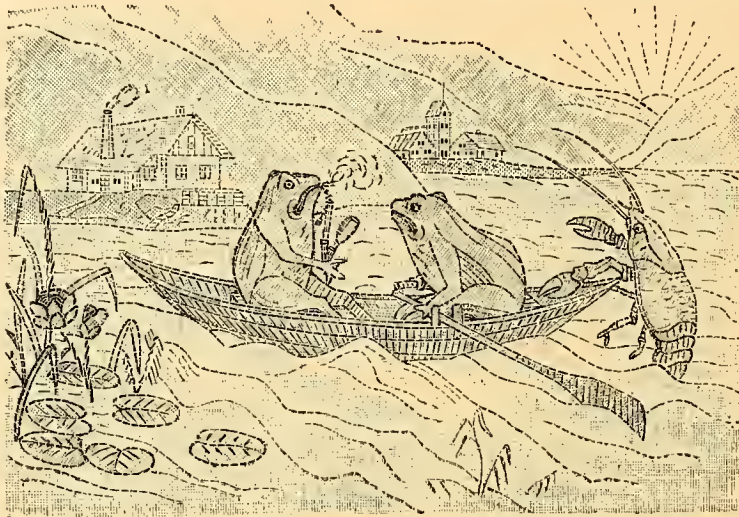


FIG. 392. ETCHING EMBROIDERY.

engravings, and it was worked with fine black silk over a sepia tinted ground. To work: Stretch in an EMBROIDERY FRAME some good white or cream coloured silk, and pencil upon this the chief outlines of a landscape

the darkest shades in flat SATIN STITCH close together. Graduate between the medium and the deepest tints with separate Satin Stitches; commence them close together and end them more apart.



FIG. 393. ETCHING EMBROIDERY.

engraving with prominent objects or figures. Take a sable brush and form the sky by washing in sepia for the darker parts, and leaving the surface of the silk untouched for the white clouds, and then colour the rest of the picture with washes of sepia in shades corresponding to

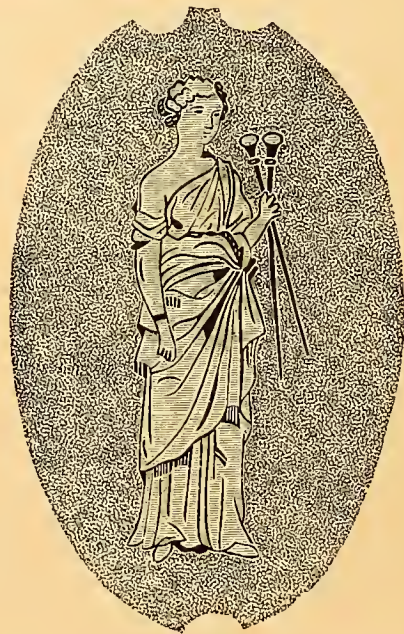


FIG. 394. ETCHING EMBROIDERY.

Etching Embroidery is at present worked more in outline than in filled in Embroidery, and is used for d'oyleys and small pictures. Fig. 392 is an illustration of a pattern intended for a picture, and is worked as follows: Draw the design in pencil upon jean and tint it

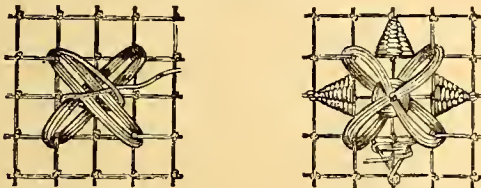


with washes of sepia, then outline all the chief parts with fine black silk run lines. Fill in the boat, the oars, and part of the frogs and lobster with run lines close together, and mark out the lily flowers and the veins of the leaves in the same way. If the work is intended to wash, leave out the sepia, and only work in the black silk lines.

The two medallions (Figs. 393 and 394) are intended to be framed, and are entirely worked with black silk without any painting. To work: Trace the outlines upon cream coloured silk, and work them over in CREWEL STITCH with fine black silk, filling in those parts of the picture that are represented black. Work the whole of the background with a number of FRENCH KNOTS.

**Eternelle Lace.**—Another name for SAXONY LACE (which see).

**Etoiles.**—These are required in Guipure d'Art, and are made with Slip stitch, Point de Toile, Point de Venise, or Point de Reprise, arranged so as to fill in the meshes of the netted Foundation with star patterns. Fig. 395 is an Etoile worked in Slip Stitch and Point de Reprise, and is made as follows: Commence with SLIP STITCH, take a square of four meshes and wind the thread four times round the right hand top corner and the left hand bottom corner, then reverse the winding,



DETAIL A.

DETAIL B.

FIG. 395. ETOILE IN SLIP STITCH AND POINT DE REPRISE.

and wind the threads round the other corners (see Fig. 395, Detail A). Bring the thread out in the middle of the square and wind it round and round the centre, passing it over and under the Slip Stitches in that place. Complete the Etoile by working POINT DE REPRISE as four points, in the manner shown in Detail B. Make a VANDYKE with two threads on each side of the centre mesh, and then interlace the thread in and out of these Vandyke lines and the mesh foundation, first over the right hand thread, under the middle thread, and over the left hand, and then over the middle thread and under the right hand.

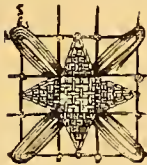


FIG. 396. ETOILE IN SLIP STITCH AND POINT DE TOILE.

Fig. 396 is an Etoile worked in SLIP STITCH and POINT DE TOILE thus: Take a square of nine meshes and work Slip stitch in each outside corner. Then cross the centre,

square with four straight threads laid in one direction, and darn these together with four threads in a contrary direction, working the cone-like finishes to the centre square in the same way.

**Everlasting.**—A description of woollen JEAN, employed for the tops of boots. It is another name for PRUNELLA (which see).

**Eyelethole.**—The word eye is derived from the French *œil*; "et" is merely a diminutive, suitably applied in reference to the small opening made in any material, which the compound word is used to designate. EYELETHOLES are made to receive a lace, cord, or ribbon in an article of dress or furniture, and is either finished with BUTTON-HOLE STITCH, or with a metal binding affixed by means of machinery.

## F.

**Fabric.**—A term derived from the Latin *Fabrica*, rendered in French *Fabrique*, and employed to signify not only the structure or frame of any building, but of general application to manufactures of the loom—otherwise, and more correctly designated TEXTILES. Thus it is very usual to speak of fabricating tissues of silk and wool, to avoid a repetition of the word manufacture.

**Facing.**—A term employed by dressmakers and tailors to signify the lining applied to the extreme edge of a dress or other garment, and in reference to uniforms and liveries, the Facings denote the differently coloured breast, cuffs, and collars, the colours being selected so as to accord with those of the regiment, guild, city, or family represented by the uniform or livery.

**Façon.**—A French term, signifying the make or external form of anything, the shape, style, appearance, or pattern.

**Fag.**—The idea attached to the term is that of imperfection, inferiority, and consequent rejection or destruction. Thus FAG is employed to signify a knot or blemish in the web of cloth, an imperfect or coarse part of it.

**Fag-end.**—The rough, unfinished end of a web of any textile, where it is secured to the loom. It is usually imperfectly or wholly undyed, and is disfigured with holes. Sometimes it is of a poorer or coarser quality than the rest of the cloth, and purchasers are allowed to exclude it from the calculation of the length for which they pay.

**Faille.**—This is a French term, denoting the ribbed or corded make in the weaving of ribbon or of piece silk; but there is likewise a silk stuff especially known by the name of FAILLE, employed for evening dresses and trimmings of hats and bonnets. It is soft in quality, and has more substance than a FOULARD, has but little gloss, and is expensive. Faille looks better in light than in dark colours.

**Fall.**—A term much employed in dressmaking and millinery, in reference to trimmings of lace, when applied after the fashion of a fringe, depending from an edge or border. For example, a trimming of deep lace, depending from the neck part, and round the shoulders of a low bodice, would be called a FALL of lace. In millinery, lace sewn to the brim of a bonnet, to serve as a veil, is called a Fall.



**False Buttonholes.**—These are sometimes adopted as decorations for dresses and jackets. They are made by sewing a cord, or small roll of the material cut crosswise, of the same size and shape as a buttonhole, the button being sewn on the two ends of the roll or cord at their junction. The deception can be made more complete by cutting an opening in the stuff, and running a narrow binding round it on the right side, and turning the other edge through the hole and hemming it on the wrong side.

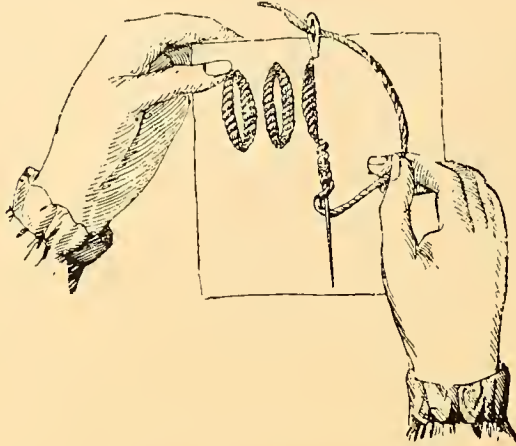


FIG. 397. FALSE BUTTONHOLES.

They may also be simulated thus: Insert the needle at one end of the supposed length of the opening at the top, then twist the silk round the end of the needle on its appearance up through the material, at the opposite end of the opening, until the length of twisting shall equal that of the hole. Then place the thumb of the left hand on the roll so made, to keep it in place, while the needle and silk are drawn through it. (See Fig. 397).

**False Hem.**—This is applied to a fold-over at the extreme edge of any portion of dress or other article, made of whatever kind of textile, which has the appearance of a hem, and serves its purpose, but is not one in reality. Making a FALSE HEM is a method of lengthening a skirt or sleeves, or widening a bodice or jacket. It is effected thus: Open out the material of the dress or jacket to its extreme proportions, run a piece of lining on to the edge of the material, and turn in the strip of lining employed to form the False Hem, hemming it down on the inside. Thus, instead of turning in a comparatively wide strip of an inch in depth, a very narrow edge only is turned in with the lining, and the whole of the material is made available to enlarge the dress.

**False Pin Holes.**—These are required in Pillow Lace making in the inner part of curves or circles, so as to keep the outer and inner edges level with one another, and are also called False Stitches. As the outer edge of the curve or circle is necessarily larger than the inner, a greater number of pinholes are required at that edge than at the other, and as the working threads must pass backwards and forwards across the passive threads as usual, the only way of arranging them so as to lie flat is to stick one inner

pin to two outer, and to work twice over the inner pinhole instead of only once, the usual way. To Work: Take the working BOBBINS across to the inside, twist three times, put up a pin, and instead of completing the edge return with the same pair, and put up the pin on the outer edge; finish the stitch and return with the pair from behind that pin. Work with these to the inner pin, take it out, and stick it in again, so that it holds the row just worked, putting it in the same hole as before; work the edge with the pair of Bobbins waiting at the inner edge. Repeat until the circle or curve is rounded. By this process two outer pins are stuck to one inner, and the curves rounded without puckering. Occasionally drive a pin down to its head to keep the lace firm, and should the curve required be a small sharp one, only twist the threads twice instead of three times.

**False Stitches.**—Used in Pillow Lace for rounding the inner edges of curves and circles, and identical with FALSE PINHOLES (which see).

**Fancy Cotton Ribbon.**—This Ribbon is made like a species of Tape, and employed for strings of nightdresses and caps, and for use on articles made of white cotton. One variety is ornamented with open work, after the style of lace, and is about an inch in width. Some FANCY COTTON RIBBONS are made with a velvet pile, cut in strips from the piece, and having a raw edge, which is sized to prevent a fraying out. See COTTON RIBBON VELVETS.

**Fancy Silk Sheeting.**—This material has a small diaper pattern thrown up in the weaving. It is to be had in all colours, and is employed for embroidery. It is 22 inches in width.

**Fancy Tambour.**—See TAMBOUR WORK.

**Fancy Tricot.**—These are various arrangements of TRICOT, and are described in CROCHET, page 128.

**Fancy Work.**—A term applied to Needlework that is intended for decorative, and not for useful purposes.

**Fan Lace.**—Used in Ancient Needle Lace and in Modern Point. Work six close POINT DE BRUXELLES STITCHES, leave the space of six; repeat to end of the line. Second row—work six Point de Bruxelles Stitches into the six in first row, carry the thread to the next six Point de Bruxelles, and work over those; repeat to end of the row. Third row—work six Point de Bruxelles Stitches into each of the loops of the last row, and make loops between. Fourth row—work six Point de Bruxelles Stitches into every six of the last row, and six into each loop. Fifth row—work six Point de Bruxelles Stitches into the six in the loop, and leave the space between them. Repeat from the third row.

**Fast Pile Velveteen.**—This is a velveteen made after a new and superior method, ensuring the fixity and firm adhesion of the pile, which used to wear out of the web when manufactured according to the original plan. The names given to it vary according to fancy of the several manufacturers who produce it, and amongst them it is known as "Imperial," "Louis," "Mancunium," "Bruuswick Finish," the "Peacock Velveteen," &c., by which names it may be inquired for.



**Feather Cloth.**—A mixture of cloth and feathers woven together, the cloth being undyed, and produced in drabs and greys. This curious material measures  $1\frac{1}{2}$  yards in width. It has a very unfinished appearance, as the feather ends protrude from the face here and there throughout, yet woven into the web sufficiently well to preclude their falling out. The cloth is naturally a warm one, comparatively light, and probably waterproof, without being rendered so by artificial means. It is a speciality of a large firm.

**Feather or Fringed Ruche.**—This description of RUCHE is made by cutting a piece of silk parallel with the selvages, at distances of about 2 inches apart throughout the whole width of the material, and then drawing out the threads of the warp. Being cut on the straight, this Ruche needs to be fuller than those made crosswise, and three times its own length will be necessary in calculating the amount required for the space to be trimmed.

**Feathers.**—Almost every description of bird supplies plumage that is employed for dress decoration, from the small humming bird, to the ostrich; and not only so, but for actual clothing. Feathers are worn both in their natural hues and dyed.

**Feather Stitch.**—The two varieties of this stitch are the Opus Plumarium of ancient writers, used at that period and at the present time for filling in Embroideries worked in silk and crewels upon silk, cloth, and serge materials, and Feather and Double Feather Stitch, used to make the ornamental lines that decorate underlinen and children's dresses. See EMBROIDERY STITCHES.

**Feather Work.**—This consists of covering buckram or other stiff foundations with birds' feathers arranged in designs, and sewn entirely over the foundation. The work is very handsome, and is used for vallances, brackets, fire screens, muffs, and for dress trimmings. Large articles are covered with Aylesbury duck or white poultry feathers dyed in various colours, and small with Peacock, Pheasant, Parrot, Ostrich, Marabout, Pigeon, Guinea Fowl, and Blackcock feathers used in their natural shades.

The feathers are prepared as follows: If white, and obtained from domestic poultry, gently wash the bird in soapsuds and lukewarm water to which a little whisky has been added, and let it dry in a clean, warm place; after it has been killed pick off the feathers, enclose them in a strong bag, and bake them in a moderate oven. Shake each feather separately, and cut off the fluff and the little hard piece at the top of the quill, and keep them for use where they are not crushed. To dye: Pour into two quarts of boiling water a table or teaspoonful of Judson's dye, according to the depth of shade required, and steep the feathers in this for five minutes; take them out one by one with a pair of pincers so as not to touch them, then add more dye to the water and thoroughly stir the mixture, throw the feathers in, and stir all up together, and take out the feathers separately, without touching them, when they are sufficiently coloured. Crawshaw's dyes may also be used.

*To Work for Dress Trimmings.*—A large quantity of these dyed feathers and strips of webbing or petersham

are required: Fasten the foundation of webbing to a weight cushion, and sew the feathers one by one on in lines across the width, slope their ends inwards and to the centre, and conceal the edge of the foundation by making the feathers overlap, and lay the second line of feathers over the first, so as thoroughly to hide the securing stitches. Stitch each feather with a waxed thread four times. Put these stitches close to the end of the quill, two upon each side of it, and crossing each other.

*To Work Vallances and Brackets.*—Cut a buckram foundation the size of the articles, rub it over with a little carbolic acid, and arrange well-marked natural feathers in straight lines along the foundation, taking care that they thoroughly overlap each other. Begin at the lower end of the material, graduate the colours, put in all one colour birds' feathers in a line, and follow by a contrasting line; sew each feather on with a waxed thread separately.

*To Make a Screen.*—These are usually made with Peacocks' feathers. Cut out an oval or round shape, and sew on as the first round the largest eyed Peacocks' feathers; for the second round, the smaller size; for the third round, the dark blue neck feathers; for the fourth, the breast feathers; and finish with the head feathers and crest. Should the screen be a large one, sew on two lines of each kind of feathers, but keep to the same order.



FIG. 398. SCREEN IN FEATHER WORK.

To work Fig. 398.—Cut out the shape on buckram, and sew round it, so that the edge is thoroughly concealed, the fine filaments of peacocks' feathers, make the next round with parrots or pheasants' feathers, then fill in the centre with white poultry feathers, and over them arrange a large tuft of peacocks' filaments as a finish. Conceal the back of the buckram with a cardboard foundation covered with fluted silk, which gum on to the buckram, or simply cover the buckram with black paper.



To work Fig. 399.—This Butterfly is intended as an ornament to be worn in the bonnet or in the hair, and is made as follows: Cut out the shape in buckram, allow for each wing  $1\frac{1}{2}$  inches in depth, and  $1\frac{1}{2}$  inches in width, and for the body  $1\frac{1}{2}$  inches in length, and a quarter of an inch in width. Shape the wings like the pattern, and round the lower extremity of the body. To cover the two upper wings, sew on large and stroug Pheasant feathers, shape them by cutting them with scissors, so that they slope to meet the underwings, and notch their edges. Make the uuder wings of the neck feathers of the



FIG. 399. BUTTERFLY IN FEATHER WORK.

Peacock, and let these slightly overlap the upper wings, and notch their edges. Paint the edge of all the wings with lamp black in oil colour, and make the white spots with Chinese white. Upon the upper end of the body sew down two fine Peacocks' filaments,  $1\frac{3}{4}$  inches in length, to form the antennæ, and then cover over the foundation with black velvet, shape the head and make the eyes with two black beads, bar the velvet body across with gold thread and finish it off with a liue of gold thread, where it joins the wings. Cover the back of the buckram with black velvet, and sew a loop of wire into the velvet, through which to pass a hairpin.

**Felling.**—A term used in sewing. Two pieces of material being first RUN together, turn the raw edges over and HEM them double, placing them flat down upon the stuff. The turn-over edge should be deeper than that underneath, so that the HEM may be less bulky, and that the needle employed for HEMMING may pass through two folds only, instead of four. This difference in the depth of the two edges of material should be made before they are Run together. A FELL has a second signification, and means the end of a web (textile).

**Felt.**—Matted wool, hair, rabbits' fur, or other substances, first carded, then fullled, rolled, and pressed, and then converted into a stout nap by a process that interlaces the several fibres. It is employed for hats, and heavy cloths used as carpets. It does not wear well, and the dye is liable to be rubbed off the surface. French-made FELT, being softer and more pliable, is considered superior to our own, and preferred for hats. It is stiffened and made waterproof by the application of shellac, on both

sides, with a brush. Felt is of ancient and Eastern origin. The Tartars employ it for their tents and clothing. Hats made of Felt were used in this country in the Middle Ages, and were superseded by beaver ones, as well as by those of velvet in the reign of Elizabeth. The article is much used still for other purposes; the waste wool from weaving mills, and the hair of rabbits' fur, when cleaned, damped, rolled, beaten, and pressed together, being much employed for druggets.

**Fendu.**—A French term to denote cut open or slashed, after the manner of dress decoration in the time of Henry VIII., Elizabeth, and for some time subsequently. The style was derived from the Swiss. See SLASHING.

**Fents.**—A technical term denoting the ends of calicoes, of various descriptions, tacked together. The name is likewise given to ends of imperfectly printed cambrics, which are sold by weight, and used for patchwork quilts.

**Ferret.**—A kind of tape, narrower than ordinary bindings, and made of silk, cotton, or worsted. The Cotton FERRETS have the appearance of unsized tape. Those in drab colour and black are mostly employed. They are made up in rolls of nine pieces, containing 16 yards, Numbers 8-18, or else 6-24. The manufacture has lately deteriorated. Cotton Ferrets should be stouter than tapes, but are now usually of a flimsy quality. Italian Ferrets are made of silk only, and all of one width, although of various colours, besides black and white. There are four pieces of 36 yards each in the gross.

**Feston.**—The French term for BUTTONHOLE, or Double Overcast, when used as a scalloped or plain edging to Broderie Anglaise and other Embroideries. See EMBROIDERY STITCHES.

**Fibre.**—There are three descriptions of FIBRE employed in the manufacture of textiles: The animal, which is represented in alpaca, mohair, silk, wool, and catgut; the vegetable, represented by cotton, flax, grass, hemp, leaf fibres, bark, and jute; and the miueral, which is only represented by asbestos, gold and silver thread, and glass. Some 360 species of plants produce fibre capable of utilisation for cloth or cordage, but the friability of most of them renders their use of comparatively small value, and only five amongst them are in general request.

**Fibre Stitch.**—A stitch used in Honiton and other Pillow Laces to make open leaves, with a fibre running down their centres, as shown in the leaves with holes in them in the Honiton spray, illustrating Flemish Stitch (Fig. 404). To work: Hang on eight pair of BOBBINS and a GIMP upon each side of the Bobbins. Work the leaf in WHOLE or CLOTH STITCH, with a fibre running down the centre; make the fibre by twisting the workers both before and after the centre stitch is made. For the first four rows twist the workers at this place once, then twist them twice in all the rows until the widest part of the leaf is reached; when for two rows, twist them three times. Then return to twisting them twice until the narrow part of the leaf is reached, when twist only once. In the last three rows cut off a pair of Bobbins in the first and second rows, and two pair in the third row. Tie up the



Gimps and cut them off. Take the four pair of Bobbins remaining, stick the end pin in, make a stitch about it, and twist the outside pair, but not the second; in this pair tie up all the others very neatly. Take out all the pins except three upon each side (running these down to their heads), turn the Pillow round, first slanting the two end pins outwards (be sure to do this), bring the threads in between these end pins and lay them down over the leaf. Lift the pair in which they are tied up, and pass it round the other threads; take out one of the end pins, but not the one put in last; make a SEWING, re-stick the pin, pass the same pair round, make another Sewing in next pinhole, tie up, and cut the Bobbins off. The leaf is thus finished on the wrong side, and the right side made tidy.

**Fichu.**—A French term signifying a half-square of any material cut diagonally, or from corner to corner. This name also denotes a small covering of silk, muslin, lace, or tulle for the neck or shoulders.

**Figured Muslin.**—This name is usually applied to clear BOOK MUSLINS decorated at regular intervals by a small raised spot, or trefoil leaf. The width of such muslins ranges from 32 inches to 36 inches.

**Figure of Eight Knot.**—Take a piece of thread, make a loop with it turning to the right hand, and cross the upper thread of this loop over the under thread, preventing the loop from slipping by holding it in the left hand. Pick up the under end of the thread in the right hand, and make a loop to the left with it, putting it over the end of the upper piece of thread and into the right hand loop; then draw up the two ends of the thread, and a knot resembling the numeral eight will be made.

**Fil.**—The French for thread of any description.

**Fil de Trace.**—The name by which the outlines of Needle-made laces are distinguished. The various pieces forming the design are made separately, and when completed sewn into their proper position in the main part of the work. They, therefore, require a separate thread or



FIG. 400. FIL DE TRACE.

foundation before they can be commenced, which is made as follows: Take a piece of parchment and tack it on to paper, and with a needle prick the outline of the lace to be worked through the parchment; prick two holes close together, leave a space, then prick two more, and so on, until the pattern is outlined. Rub into the holes a little

white paint to render them clear to the sight. Then with a coarse needle and No. 12 Meeklenburgh thread proceed to fill in this pricked outline. Begin with the thread at the back, and bring it up to the front through the first of the two holes close together, and put it down in the second. Bring it up again in the next group of two holes in the first, and put it down in the second hole, so that a long stitch is made at the back and a short stitch at the front of the work. Fasten off by tying the ends of the thread together at the back of the work. Then take another thread, No. 7 Meeklenburgh, and begin at the back of the pattern, pass the needle up through the first hole, and slip the thread under the small stitch between the two holes, and so on all round the pattern, as shown in Fig. 400, where the two lines of stitches are given; so that a thread caught with small stitches outlines the piece of lace to be worked and forms its foundation. When that piece of lace is finished, the small stitches of the first line are cut at the back of the parchment, and the outline thread, with the lace attached to it, will then come away from the pattern, without the lace being pulled or dragged.

*Fil de Trace* is also the name of the thread of a different texture to that forming the design, with which the outline of the pattern in laces is sometimes traced, as in Cluny Guipure and Blonde Laces.

**Filet Brodé.**—Also known as Darned Laces, Guipure d'Art, and Spiderwork. See GUIPURE D'ART.

**Filet Guipure.**—See GUIPURE D'ART.

**Filière.**—The French term signifying a GAUGE for the measurement of knitting needles. Some are round, and others spade-shaped. They are made of steel. See GAUGE.

**Filigree Point.**—This work is an imitation of the old gold laces, and is made with lines of gold thread arranged in patterns, and held together with Buttonhole Stitches of coloured silks. To work: Select a simple star or vandyke pattern, and trace this upon linen, which back with stiff paper. Tack along the traced lines three to four rows of gold thread, connect these gold threads together with wide apart BUTTONHOLE, made with white silk, only putting in sufficient stitches to keep the thread in position. Make loops of gold thread as an edging to the outside of the work. Make each loop separately, and secure it with an OVERCAST STITCH to the work, then make another loop close to the first, and secure that with an Overcast Stitch. Fill in the ground of the pattern with BARS, ornamented with PICOTS, and work WHEELS, STARS, or LACE STITCHES as FILLINGS to the pattern. When finished, untack the lace from the linen foundation.

**Fill Bobbins.**—See BOBBINS.

**Filletings.**—An unbleached and very heavy description of HOLLAND TAPE, cut into various lengths, and numbered  $3\frac{1}{4}$  to 10. There is a narrow striped variety called stay tape, employed by tailors to protect selvages and buttonholes.

**Fillings.**—These are the various stitches in Needle made and Pillow Laces that occupy the centres of the sprays and other devices that form the Toile or design of the lace. In Needle made laces these stitches are always surrounded by a raised or flat Cordonnet, which serves as their



foundatiou, and which is made of a series of Buttonhole. With the exception of the Wheels, the Fillings in Needle laces are formed either of close Buttonhole, varied with open spaces, or with varieties of Knots and Corded lines ornamented with circles. The varieties of Buttonhole Stitches used as Fillings are ones taken from old Spanish and Venetian Points, with other stitches taken from Darned laces or Filet Brod . Most of the Fillings in Needle laces are now worked in modern Point, and have received names, under which headings they are described, with the exception of Figs. 401, 402, 403, which are given as examples. The illustrations gives the Buttonhole as dark lines, the open spaces as white squares.

To work Fig. 401: First row—work 15 BUTTONHOLE, \* miss the space of 3, work 21, repeat from \* to the end of the row, but finish with 15 Buttonhole. Second row—work the whole row in Buttonhole, carefully counting the stitches. Third row—\* miss the space of 3 Buttonhole,



FIG. 401. FILLINGS.

work 3, miss 3, work 15, repeat from \*. Fourth row—work 3 Buttonhole, \* miss the space of 3, work 21, repeat from \*. Fifth row—like the third. Sixth row—like the second. Seventh row—like the first, and repeat all the rows from the first row.

To work Fig. 402: First row—work 9 Buttonholes, \* miss the space of 3, work 15, repeat from \*. Second row—work 6 Buttonholes, \* miss the space of 3, work 3, miss the space of 3, work 9 Buttonholes, repeat from \*. Third row—\* work 3 Buttonholes, miss the space of 3, work 9, miss 3, repeat from \*. Fourth row—\* miss the space of 3



FIGS. 402 AND 403. FILLINGS.

Buttonhole, work 15 Buttonhole, repeat from \*. Fifth row—\* work 3 Buttonhole, miss the space of 3, work 9, miss the space of 3, repeat from \*. Sixth row—work like the second row. Seventh row—work like the first row and repeat from the first row.

To work Fig. 403: Begin with two plain rows. First row—\* miss the space of 3, work 3, miss the space of 3, work 3, miss the space of 3, work 9, repeat from \*. Second row—work 3 Buttonhole, \* miss the space of 3, work 3, miss 3, work 15, repeat from \*. Third row—

\* work 6 Buttonhole, miss the space of 3, repeat from \*. Fourth row—\* work 15 Buttonhole, miss the space of 3, work 3, miss 3, repeat from \*. Fifth row—work 12 Buttonhole, \*, miss the space of 3, work 3, miss 3, work 3, miss 3, work 9 Buttonhole, repeat from \*. Sixth row—work like fourth row. Seventh row—work like the third row. Eighth row—work like the second row. Ninth row—work like the first row and repeat all the rows from the first row.

The Fillings in Pillow Laces are composed of Plaitings, Stitches, and Braid, and are all described under their own headings.

**Filoselle** (French, *Bourre de Soie*).—A silk thread used in embroidery, composed of the refuse of silk, covering the exterior of the cocoon, and other kinds of inferior quality. It has been introduced for decorative needlework within the last fifty years, and has greatly superseded *floss* silk for general purposes, being less expensive and more easily kept smooth in the working; but it lacks the great gloss of the latter, which is spun from the finest portion of the silk. **FILOSELLE** is that portion of the ravelled silk thrown on one side in the filature of the cocoons, which is then carded, and spun like cotton or wool, and formed into spun silk. This silk is not only used as thread, but is formed into a textile for dresses, scarves, and shawls.

**Fil Tir .**—The French term for **DRAWN WORK** (which *see*).

**Fine Drawing.**—The method of **DARNING** adopted by tailors to mend broad cloth and such like stuffs. Pare the edges perfectly even, and hold the severed parts lengthwise on the finger of the left hand. Then pass the needle (directed from you) through the edge of one piece, and back again (pointed towards you) through the edge of the other. Let in the needle at half the thickness of the cloth, and draw the stitches closely together, so that the edges may meet, yet neither overlap the other, and carefully avoid raveling out the threads of the stuff. When the work is finished, press it with a hot iron on the wrong side. *See DARN.*

**Finger.**—A measure of length, employed for every description of textile for wearing apparel or upholstery, &c. It comprises  $4\frac{1}{2}$  inches, and is much in use by needlewomen.

**Fingering.**—Worsted employed for stockings, sent out by the manufacturers in half pounds, consisting of eight skeins, each weighing an ounce, the weight, however, is usually short. Various descriptions are to be had—the Scotch in three or four qualities and many colours, including the ingrain shades. There is also **GERMAN FINGERING** in many colours, including that known as **HEATHER**; **WELSH YARD FINGERING**, **PEACOCK FINGERING**, and other kinds, the names varying according to the fancy of the several manufacturers or shopkeepers. **FLEECY** wools may be had in many colours; they are supplied in 3lb., 6lb., and 12lb. bundles. The **SCOTCH FINGERING** is a loosely spun worsted yarn, and is sold by the spindle of 6lb., and also by the pound and the ounce. The price varies with the quality, of which there are the Middle, Super, Ex. Super,



and Ex. Ex. Super qualities. Each skein of the original Scotch Fingering contains sixty rounds, or 120 yards. It may be had in very bright colours for articles of children's wear.

**Finger Shield.**—A silver appliance made to fit the first finger of the left hand, on which materials are laid and held there by the thumb, in Plain Sewing. It resembles a ring, one side being an inch wide, and the other quite as narrow as an ordinary finger-ring. It is employed to protect the finger from the needle when much hard sewing has to be done, or the finger has been accidentally hurt.

**Finishing.**—This word, so far as Plain Sewing is concerned, refers to the securing of the thread employed. As in beginning the work — whether HEMMING or OVER-SEWING—so in finishing, no knot should be made, but take two stitches in the same place, one over the other, and then finish by running the needle backwards through the material, so as to be invisible for about half an inch or more. In the same way joinings should be accomplished, so as to avoid the bad habit of making knots. In flannel work make the back runnings of still greater length, on account of the looseess of the material. DARN in the last thread very carefully, and take a BACK STITCH where the last HERRINGBONE STITCH ended, before recommencing the work with the new thread. In FINISHING the runnings in darning, leave the thread in loops at each end of every running.

The term, as applied to materials, might denote the turning-in, and sewing, or hemming, or buttonholing of all raw edges, or the fringing out of ribbon, linen, or silk, by drawing out the ravelling threads (running across the web) and lightly sewing in the last few strands over and over through the fringing, three or four strands in depth.

In reference to dress making and Mautna maker's work, FINISHING denotes the binding of raw-edged seams with narrow sarcenet ribbon, and the removal of tacking threads. In fact, all the last work (not essential to the sewing together of any garment or other article, so as to complete its form, and render it capable of wear and use), but designed only to render it neat and to prevent ravelling, may properly be designated Finishing.

**Fisher Fur.**—The Fisher is of the genus Weasel, and is a native of America, whence upwards of 11,000 of their skins are annually imported to this country. They are larger than those of the SABLE, and the fur is deeper and fuller, and very beautiful. The tail is long, round, and gradually tapering to a point, and is employed for hats, as well as to form a decoration in the national cap worn by the Polish Jews. One skin of the FISHER will suffice to make a muff, for which three MARTEN skins would be required. The ground of the fur is dun-coloured, those of the darkest shade are the best; but the darkness of the colour and the depth of the fur depend on the season when the animals are trapped.

**Fisherman's Knot.**—Used in Square Netting. See NETTING.

**Fish Scale Embroidery.**—This kind of work is extremely effective as an ornament where it is not liable to friction, and is a variety from ordinary Embroideries. It is worked upon silk, satin, or velvet foundations, from flower patterns, such as are used in Crewel Work or Silk Embroidery. The principal parts of the design, such as flower, leaves, butterflies, birds, are covered over with brightly tinted Fish scales sewn to the foundation with coloured silks, the stems, veins, tendrils, and other fine traceries are worked in SATIN STITCH with fine chenille, gold thread, or filoselle, and the centres to flowers, &c., filled in with FRENCH KNOTS, beads, pearls, or spangles.

The Fish scales have to be prepared before they are used. Select the iridescent scales of the carp, perch, or goldfish, and while quite fresh detach from the fish by scraping with a knife from the tail to the head; steep them in cold water until they are soft, then lay them upon a cushion and puncture each with two holes, close together, near their base. Make these holes with a needle. Should the scales be all of one tint, colour them in places by mixing Damar varnish with powdered colours of various tints. Draw out a design upon cartridge paper, containing a spray of not very large flowers, and a bird or a butterfly, and prick out the outlines with a needle. Frame a piece of good velvet, satin, or silk, lay the pattern upon it, and pounce French chalk through the holes, and go over the dots thus made with lines of white paint. Then commence to work the flowers: For yellow daisies and other flowers formed with large open centres, commence the work from their outside edge. Draw a circle and sew the Fish scales round this circle; leave between each scale a little less space than one scale will cover, sew the scale to the foundation with coloured silk, bring the needle up from the back through one of the punctured holes, and put it down through the other. Sew on a second circle of Fish scales, so that they lay over the first line, and fill in the spaces there left. Fill in the centre of the daisy with FRENCH KNOTS, made of maroon silk or with fine chenille. Small sunflowers are worked in the same manner as daisies, but have four to six circles of scales sewn round them before their centres are begun. Chrysanthemums and half opened flowers with a calyx of green chenille are effective to work; they are made with the largest Fish scales. Arrange the Fish scales so that they open out from the calyx all in one direction, and form an irregular half circle; let the scales forming the petals overlap each other in the middle of the half circle, and so as to conceal the stitches that sew the first laid scales to the foundation; lay new scales over them, and conceal their uniting stitches with stitches of chenille. Roses are formed as moss rosebuds with the moss imitated in chenille, or as full flowers, with the centre petals of Fish scales turning inwards, and the others turning outwards. Rose petals are rounded and shaped by placing large Fish scales in the middle of the petal, and small ones on each side.

Leaves for the Embroidery are formed in two ways. To make the large ones: Arrange Fish scales so that they radiate on each side from a centre vein, with their securing stitches upon the centre vein. Conceal these with a line of gold thread or chenille, laid above them, and



secured from the back as in **COUCHING**. Small leaves are made with a Fish scale cut and shaped and caught down with lines of silk passing over them, and into the two holes at their base. Arrange these lines as side and centre veins over the whole leaf. Butterflies have the wings made of overlapping Fish scales secured with gold thread. Arrange the scales so that they radiate from the body of the butterfly. Work the body in gold thread and coloured floss silks, over a pad of silk, and sew in two beads for eyes. For Birds: Work the breast, head, and body with coloured silks, and glue in glass eyes, then make the wings and the tail feathers with the Fish scales.

**Fitch, Fitchet, or Polecat Fur** (*Mustela putorius*).—The **FITCHET** is a native of Europe, including Great Britain. The fur is soft and black, having a rich yellow ground; but the odour from it is unpleasant. It can, however, be much overcome, and the fur made available for use.

**Flags.**—There are three descriptions of **FLAGS**, the ones used at sea, on the river, and at school feasts. The sea flags comprise the national, the yachting, and the ship flags, and their colours are given in the yachting and ship lists. These flags are made of various coloured buntings, joined together with Mantua Makers' hems, and upon this foundation such distinguishing marks as coats of arms, crowns, &c., after having been painted in their proper shades upon white materials, are attached. River flags, not being exposed to salt water, are made of silk, serge, or flannel, the different colours forming the flag being sewn together, and the distinguishing small marks embroidered in silk upon the coloured foundation. School and festival flags are made of coloured calicoes with mottoes or emblems cut out of gilt paper and gummed on. All flags are made with a wide hem to admit the pole or cord that keeps them in position. This hem is made at the side for large flags, at the top for long narrow flags, and on both sides for school flags.

It being impossible to allow the space necessary for the description of all flags, the Union Jack is selected as an example, and is made as follows: It consists of the crosses of St. George, St. Patrick, and St. Andrew united. The ground is blue, with an upright and diagonal red cross surrounded by white lines. The usual size is 3 yards long and 1 yard and 25 inches wide. Cut a strip of red bunting 3 yards long and 10 inches wide, and lay it down as a centre. Join on to it so as to form an upright cross two strips of red bunting 10 inches wide and 25 inches long, and then join four diagonal strips of red bunting 3 inches wide into the spaces left above and below the arms of the upright cross. Surround both the crosses in the inside of the flag with an edging of white bunting 4 inches wide, but do not carry this white edging along the outer edges of the flag. Fill in the spaces between the diagonal and straight cross with wedge shaped pieces of blue bunting. **RUN** together the edges of these various strips of bunting with coarse worsted, and **FELL** them down. **HEM** round the outside of the flag, and add the wide hem or rings of rope on the side where it is to be attached to the pole or rope.

**Flanders Lace.**—Flanders claims to be one of the first countries in Europe where Needle and Pillow Laces attained celebrity and became articles of commerce. She disputes with Italy the invention of Pillow Lace, and old Flemish writers assert that Flanders Lace was used even in the fourteenth century, and certainly in the first part of the fifteenth century. However remote the commencement of lace making in that country, no other can show such a continuous and successful manufacture, not confined to the making of one lace, but embracing many beautiful kinds that flourish in the present day, after having supported their workers during the disastrous wars of the sixteenth century, and, through religious and political refugees, having introduced the art into many neighbouring States. The principal laces of Flanders are as follows: Old Flemish Lace, known as Trolle Kant, an early Pillow Lace distinguished by its grounds, and after which the English Trolly Laces have been named, though they are of much inferior make; Brussels, or Point de Flandre, or Point d'Angleterre, both of Needle and Pillow, made in the villages round Brussels, first made in the fifteenth century, and still in existence in a flourishing condition; Mechlin, or Point de Malines, made at Antwerp; Licre, Turnhout; Lille, made in French Flanders; Valenciennes, made at Ypres, Menin, Alost, Courtrai, and Bruges; and Black Blonde Lace, made at Grammont. For the descriptions of these laces see their own headings.

**Flannel.**—A woollen stuff, loosely woven. To be had in various makes—both heavy and light, twilled and plain, white and coloured. Lancashire Flannels have a plain selvedge, a blue tint, and the surface on one side slightly raised. Welsh Flannels have also a bluish shade, and a broad grey selvedge on both sides, and run from 30 inches to 36 inches in width. A similar article is made in Lancashire, equal in quality, and superior in finish. Yorkshire Flannels have a plain selvedge, and are superior to the Lancashire manufactures. Both sides are alike, and they are in the natural colour of the wool, and improve in appearance when washed, without being in other respects deteriorated. Patent Welsh and Saxony Flannels are of a very fine and superior texture, but are not durable. They are said not to shrink in washing. These are principally used for infants' clothing, and have a long pile on one side only. Bath coating is thick-made, with a long nap. The widths run from 4-4, 7-4, to 8-4. **GAUZE FLANNEL** is of a very loose, porous texture, and **ZEPHYR** very fine and delicate, being a union of wool and silk. There are likewise striped Flannels in various colours, of a cloth-like texture. Cricketing Flannel is of the nature of cloth, and of the natural colour of the wool. It has a plain surface, alike on both sides. Blanketing can be had of every variety of quality and size. Some **FLANNELS** are milled, some are coloured or checked. Upwards of fifty-four million yards are annually made in this country. In Ireland, a coarse description of flannel is manufactured, called **GALWAY**, and worn by the Irish peasant women for cloaks, &c., which is probably identical with the stuff called **Faldynge**, of ancient Saxon manufacture, resembling **FRIEZE**. **Faldynge** was designed for external wear, and was employed in



the Middle Ages for bed-covering and cloths for side-boards. Chaucer makes two allusions to this material. His "Ship-manne" is said to have been clad

All in a gown of Falding to the knee—(*Canterbury Tales*);  
and in his "Miller's Tale" the clerk is said to have

His presse icovered with a Faldyng red.

In France and Belgium a superior make of fine twilled Flannel is made, much patronised in this country.

and are made, according to the length required, with eight or nine MACRAMÉ KNOTS, worked by knotting alternately the two threads forming the Bar to the right or left. See MACRAMÉ.

**Flat Point.**—A general term distinguishing laces made without any Raised work or work in relief from Raised Points.

**Flattened Canvas.**—This textile can be had both of

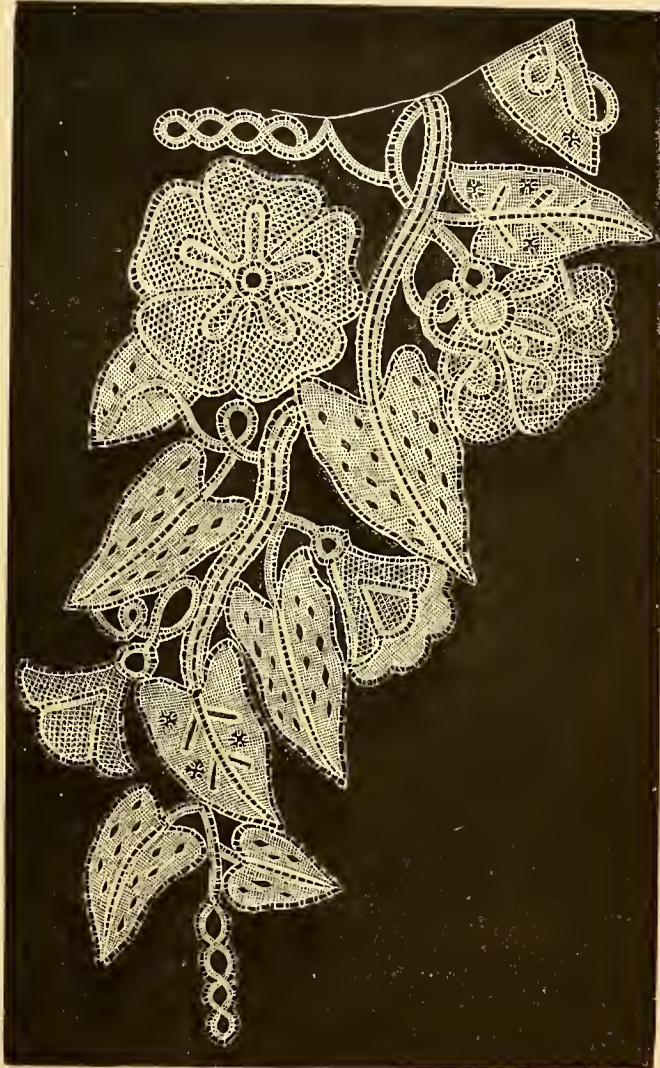


FIG. 404. HONITON SPRAY, ILLUSTRATING FLEMISH AND FIBRE STITCH. (See next page.)

**Flannellette.**—A description of a very soft warm Flannel, measuring 28 inches in width.

**Flap.**—In reference to needlework this term signifies a portion of any material affixed to the dress, or other article at one side, and left to hang loosely from it at the other. It may be employed either for a useful or a decorative purpose. Sometimes a Flap is sewn on a garment to conceal hooks or buttons.

**Flat Bar.**—These are parts of the pattern of Macramé,

thread and cotton, and is much used in France. It differs from other descriptions of canvas in having been passed through the cylinders of a flattening machine, for the purpose of rendering it the more suitable for the drawing of designs upon it. These devices are afterwards traced with fine silk or cotton, the colours in which they should afterwards be worked being employed.

**Flax.**—This is composed of the filaments of the bark, or fibrous covering of the stem of a plant of the *Linum*



genus, or *Linum usitatissimum*, an annual, and native of Europe. From these filaments, linen thread is spun. The thread is prepared by a course of treatment as follows: The flax is "Rippled," then "Retted," "Scutched," and "Hackled." The coarse entangled fibres, when separated by the Hackle, are called tow, and the hackled Flax called Line; which latter, when sorted, according to its degrees of fineness, is ready to be spun, and made into cloths called linen, cambrie, lawn, and thread. For lace making, Flax is cultivated in most European countries, but the Flemish is the best.

**Flax Canvas.**—This description of canvas may be procured in various degrees of fineness and make, one of them being of very fine thread. That known as Flattened Canvas is of flax combined with cotton. All descriptions of Canvas are distinguished by numbers, denoting their several degrees of fineness, the finest being generally known as Mosaic, irrespective of its being woven of silk, flax, or cotton, the woollen and hemp-made kinds not included.

**Fleece.**—The curly hair, or woollen coat of a sheep, before it is dressed for manufacture into yarn and cloth.

**Fleecy.**—Sheep's wool prepared in loose threads, for Darning and Knitting. Being loosely twisted it has the advantage of not becoming hard and stiff when washed. Its thickness is counted by the threads. The two-thread fleecy is the finest, and is of the same size as the "double Berlin wool." The other numbers are respectively the four, six, eight, and twelve thread fleecy. It is less expensive than Berlin wool, and, being rough in quality, it is rendered unsuitable for embroidery work. It may be had in black, white, partridge, various self or uni-colours, and ingrain colours.

**Flemish Diamonds.**—These are used as Fillings to Honiton Lace, and consist of the holes made in Flemish Stitch being arranged as diamonds of four instead of being scattered about the pattern. See FLEMISH STITCH.

**Flemish Point.**—A Guipure Lace, also known as Point de Brabant, and described under GUIPURE LACES (which see).

**Flemish Stitch.**—One of the Fillings in Honiton Lace, and illustrated in Fig. 404 (p. 209), in the leaves dotted with holes. To work: Work the open fibre down to the tip of the leaf (see FIBRE STITCH) with six pair of BOBBINS, then hang on four more pairs, and add two extra pair where the leaf widens. Work each side of the leaf separately in WHOLE or CLOTH STITCH (see *Cloth Braid* in BRAIDS), and when a hole is reached, twist the worker Bobbins twice, stick a pin below them, work to the end, and when the hole is reached in the return row, twist the passive Bobbins on each side of it at once, and twist the working Bobbins twice as they pass below the pin. Make the holes close together, or at a distance from each other, according to the pattern. To work the rest of Fig. 404: Work the large stems in BUCKLE STITCH, the open flower in HALF or SHADOW STITCH, and the half open flowers as follows: For the flower covered with tendrils work in Half Stitch, and work the tendril first that touches the leaf, and then the one running up to the

stem. In the next sized half flower, work down the stem and round the circle in PLAIN BRAID (see BRAIDS), then do ROPE SEWING to the flowers, carry them down one side, making a double TURN STITCH occasionally as the pin-holes are on the inner curve. At the end of the stem hang on four more pair of Bobbins, and work Whole Stitch across the flower; turn and work a few rows of Half Stitch, sewing one side to the Whole Stitch; then, with five pair of Bobbins, work STEM STITCH round the triangle, then finish the flower with Half Stitch. To work the smallest half flower: Work the stem as in last flower, hang on three pair of Bobbins, work four rows of Half Stitch, leave those Bobbins; hang on five pair at the further end of triangle, work round it, then continue Half Stitch, taking up all the Bobbins, and finish the flower with it. Work the tendril in Plain Braid or Stem Stiche, with one edge only Pearled. The leaves worked with BRANCHING FIBRES (see BRANCHING FIBRES) and in Whole Stitch have two holes made in each side with INNER PEARL. These leaves require ten pair of Bobbins.

**Fleurette Stitch.**—See POINT DE VENISE.

**Fleurs de Tulle Nette.**—This is a French descriptive phrase applied to figured Tulle or Net.

**Fleurs Volants.**—The general term given to the Pin-work that ornaments the raised Cordonnet in Rose, Spanish, and other Needle-point laces, and which is one of the peculiar beauties of the work. The Fleurs Volants are distinguished by the names of Couronnes, Loops, and Crowns, for one description; and Spines, Thorns, Picots, and Knots for the other. Their varieties are shown in Fig. 405, and they are worked as follows: The round in



FIG. 405. LACE ILLUSTRATING FLEURS VOLANTS.

the centre of design is trimmed with Couronnes ornamented with Spines. To work: Fill the needle with fine lace thread, fasten it on at the left side of round, and make a small loop into the CORDONNET, run the needle back underneath to the place from which the thread starts, and BUTTONHOLE about one-third of the loop. Take a pin and put it in at a short distance from the thread, the length the Spine is to be, pass the thread round the pin, and make



three Buttonholes into the main loop, repeat this PIN-WORK twice, so as to make the three Spines seen on the Couronnes, then Buttonhole over the rest of the loop. The single Spines that trim the three centre scallops are worked before the pattern is joined together. Work them either with a single loop of thread fastened into the Cordonnet, and the working thread put back into the loop and drawn up, or wind the cotton several times round the needle, push the needle through the Cordonnet, and draw up tightly. The Couronnes trimming the outer edge of the design are larger than those ornamenting the round, and are made thus: Make the loop into the Cordonnet as before, but pass it over a small knitting pin, and run the thread back round the knitting pin instead of underneath the work, so that the foundation for the Couronne is rather thicker, then Buttonhole the loop, and ornament it with three Spines. For the Fleurs Volants or the rest of the work: Make Couronnes unornamented with Spines, but with two Spines between each Couronne. In all these stitches the Buttonhole must be both tight and even, as, unless this is done, the stitches become loose the first time the lace is cleaned, and the appearance of the work is thus destroyed.

**Flock.**—The word is the same radically as Flake, and is applied to hair, the “f” being dropped, and the tuft or curl termed a “lock.” Hence a bed stuffed with pieces or tufts of wool is designated a Flock bed.

**Florence.**—This dress stuff is also known as Florentine, which is a description of Corded Barége or Grenadine. It is to be had both in black and colours, and is 26 inches in width. There is also a thin description of Taffeta fabricated at Lyons, Avignon, and Zurich, which had its origin at Florence, and thence derived its name.

**Florentine.**—A material made for gentlemen’s waistcoats, but when in plain colours, it is sometimes fashionable for ladies’ dresses. It is to be had for the former purpose both figured and striped, as well as plain. It is a twilled silk, thicker than Florence, which latter is, however, sometimes called by the same name.

**Florentine Lace.**—The manufacture of Raised Needle Points in Floreuce flourished during the earlier part of the sixteenth century, mention being made of Florentine lace having been brought into France by the sister of Francis I.; and of Henry VIII. granting privileges of importation into England to two Florentine merchants; but since these early chronicles Florentine lace has become merged into Italian lace, and no particular account taken of it.

**Floret.**—A French term, synonymous with the descriptive word *Broché*, when applied to silk and satin stuffs, and signifying flowered. The original term denoted the small blossoms clustered together in compound flowers and grasses, such as those that compose the laurestina and heliotrope blooms.

**Floss Embroidery.**—The most beautiful description of this work is made in India, the natives of that country being celebrated for their skill in Embroidery, with white or coloured floss upon richly tinted cloths and silks. In England, because of the delicacy of floss silk, it is

chiefly used in large quantities in Church Embroidery, and there laid upon a flat foundation and fastened down with scouring stitches of silk brought from the back of the material, passed over the floss, and returned to the back. Floss silk is also used for the high lights in Crewel and Silk Embroideries, but its place is frequently taken by Filoselle or ravelled silk, which is stronger in fibre than floss. To work: Select for a pattern a floral design of Satin Stitch Embroidery, trace this upon a thin silk or thin merino or net foundation, and frame the material in an EMBROIDERY FRAME. Carefully wind small portions of Floss silk upon separate cards, take a short length of one of these, smooth it down with the fingers, thread it through a large eyed needle, and fill in the pattern with flat SATIN STITCH. Bring the stitch up at one side of an outline leaf or petal, and put it down at the other, so as to cover the ground with as few stitches as possible. Make holes with a large needle to bring the Floss through should it at all fray in its backward and forward movement, and use very short strands of floss. Embroidery with Floss upon net and thin materials can be worked over the hand, but it has a much better effect when worked in a frame.

**Floss laid with Passing.**—A term used in Church Embroidery to denote that floss silk is laid down upon some part of the design, and kept into place with a gold cord or Passing Couched down upon it. See COUCHING.

**Floss Silk.**—Anciently called Sleine, or Sleided silk. It is the soft external covering of the silkworms’ cocoon, ravelled and downy in quality, and is carded, spun, and made into hanks. The English is superior to the French. This silk is made of the finest part of the cocoon, and does not undergo the process of twisting, and must not be confounded with Filoselle. To Floss silk allusion is made by Shakespeare:

Thou idle, immaterial skein of sleided silk.

—*Troilus and Cressida.*

**Flôts.**—A French term, used to signify successive loops of ribbon or lace arranged to lie over-lapping one another in rows, so as to resemble the flow of small waves, following closely on the decadence of their predecessors. What is called a Flôt-bow is made after the same style. A good idea may be gathered from our illustration (Fig. 406).



FIG. 406. FLÔTS.

**Flounce.**—A term used to signify a strip, more or less wide, of any kind of material sufficiently slight to be gathered or plaited along one side, and left loose on the other. It should be attached to the dress, or other article which it is designed to decorate, on the gathered side, and may be cut either on the straight, or the bias way of the stuff. In the fourteenth century it was called a Frounce, and in the reigns of William and Mary a puckered flounce or plaited border of a dress used to be called a Furbelow. This term was a corruption of *Falbala*, the Spanish for Flounce.



**Flourishing Thread.**—A flat, silky, linen thread specially adapted for mending Damask, Linen, and most flax-made textures. It is sold by the skein and the ounce, in qualities varying from No. 4 to 20, but the most useful sizes are 4, 5, and 6. One golden brown variety, known as Luxembourg Thread, is employed in Netted Guipure; others, in different colours, are very effective in embroidery, imparting almost the sheen of silk when used in combination with wools. It is also called Flax Thread.

**Flowers (Artificial).**—These are manufactured of ribbon, velvet, feathers, wax, paper, the pith of plants, dyed grasses, satin, mother-o'-pearl, wings of beetles, and other insects, glass, hair, muslin, beads, porcelain, shells, &c. Most of these materials are employed in the flowers manufactured for wear in millinery and dress, dyes of all kinds being utilised to supplement the natural colours. The Chinese, Romans, and South American Indians have excelled in the art from very remote times; the French have been for some years the first in modern pre-eminence, but our own manufacturers can now produce very superior descriptions, as likewise can those of Austria, Portugal, Sweden, Mexico, and other parts.

**Fluted Ruche.**—Otherwise called by the French name of *Ruche à la Vielle*. It is composed of single BOX-PLEATS stitched to a certain depth inwards so as to leave the edges of the pleats loose. About half-an-inch is the usual width of each pleat, if the material be muslin or tarlatan, and such thin fabrics, and from half-an-inch to one inch for silk. In the first-named materials the raw edges may be snipped into small points to resemble "PINKING" by tacking several strips together, and cutting through all simultaneously. In reference to silk, it is necessary to put in a book-muslin lining of the same width as the Ruche when finished (including the headings), and the silk must be folded over the edges of the muslin to the depth of the width of the fluting.

**Flutings.**—Piping or frill ornaments, shaped as a flute, applied to dress, the latter being gathered at both ends with great evenness and regularity. A collection of FLUTINGS resemble the pipes of an organ, as will be seen on reference to our illustration (Fig. 407).



FIG. 407. FLUTINGS.

**Fly.**—The term used to denote a strip of material which is sewn under the edge of a dress, or coat, at the button side of the opening, extending sufficiently far beyond it as to underlie the buttonholes at their extreme ends. The FLY thus serves the purpose of concealing the dress underneath the coat or bodice. It is called a Fly because, like a Flag or Pennon, it is attached on one side only, and is allowed to fly loose on the other.

**Fly Fringe.**—A kind of fringe composed of tufts of floss silk attached to a cord of gimp, which passes along the centre of the edging. It was a fashionable trimming for ladies' dresses in the reign of George III.

**Folds.**—The draping produced by PLEATING or GATHERING at the waist of a skirt; or the flat plaits on

any part of a skirt, bodice, or sleeve, secured at each end to the dress to keep them in place; or the doubling of any cloth so that one part shall lie over another.

**Fond.**—Identical with Champ, Entoilage, and Treille, terms by which the groundwork of lace, whether of Needle or Pillow, is distinguished from the Toilé, or pattern, which it surrounds and supports. These grounds are divided into Fonds Claire, Brides Claire, and Brides Ornées. The *Fonds claire* include the Réseau or net patterned grounds and varieties of the same, such as Dame Joan, Honeycomb, and Star grounds; the *Brides claire* are the simple Buttonhole Bars that connect the various parts of a detached pattern together; and the *Brides Ornées*, the same Bars, profusely ornamented with Picots and Spines, and shown in Devouia Ground.

**Fond Clair.**—See FOND.

**Fondeuse.**—The term by which lace makers distinguish the workers who attach the Toilé or pattern to the Fond or Ground.

**Foot's Crochet.**—A name sometimes given to Tricot. See CROCHET, page 128.

**Foot.**—See STOCKING KNITTING.

**Footing.**—A term employed in the Knitting of stockings, when the feet of the latter, having been worn out, have to be replaced by others knitted on to the original legs. The word is also known as Engrêlure, and is used by lace workers to distinguish the edge of the Lace that is sewn to the dress from the scalloped and unattached edge. The Footing is sometimes worked with the rest of the design, and at others as a separate narrow lace, being then sewn on to the main part.

**Forfars.**—A coarse, heavy description of linen cloth, made of unbleached flax, and varying in width from 32 inches to 75 inches.

**Foulard.**—A washing silk, originally made in India, of which there is a fair imitation manufactured at Lyons and Avignon. It is a very light material, and is printed in colours on black and white grounds. Although the Indian is the superior article in make and consistency, the French designs and colours are the most elegant, a combination of yellow and red being the favourite Indian colours. The widths vary from 27 inches to 30 inches.

**Foulardine.**—An imitation of Foulard produced in cotton, of a very soft make, for women's dresses. Foulardine is now little to be seen, and is almost out of date, SATEEN (which see) having superseded it.

**Foulé Cashmere or Cloth.**—An all-wool twill textile of a coarse description, called Cashmere, but only an imitation. It measures from 24 inches to 26 inches in width, and is used as a dress material. It is softer than the FOULÉ SERGE (which see).

**Foulé Serge.**—This material is sometimes called Estamine. It is of a heavier and much rougher make of all-wool twill than the Foulé Cashmere, and is from 25½ inches to 27 inches in width. It is used as a dress material.



**Foundation Chain.**—Used in Crochet as the commencement to all patterns. See CROCHET, page 122.

**Foundation Muslin.**—A very coarse description of muslin, of very open make, and stiffened with gum. It is employed for stiffening dresses, and may be had in black and white.

**Foundation Net.**—A coarse quality of Net, made in large meshes, gummed and employed for stiff foundations in Millinery and Dressmaking. It is to be had in black and white, and measures from 27 inches to 30 inches in width.

**Foundation Stitch.**—Used in ancient Needle Lace and Modern Point. First row—work a number of POINT DE BRUXELLES stitches close together, \*. Second row—take the thread back from right to left to form a Bar and fasten. Third row—work close Point de Bruxelles stitches over the thread, and put the needle in between each of the stitches in the first row. Repeat from \* until the space is filled in.

**Fox Fur.**—Besides the common animal preserved for sport, there are several varieties valuable for their skins. The most costly are produced by the Arctic, or silver, and the black fox (*C. Lagopus* and *C. Argentatus*). The "crossed" fox (*C. decussatus*) and the red fox (*C. Fulvus*) supply linings for cloaks and collars; and the silver and blue fox furs are employed for women's dress, as well as for rugs and robes for sleighs. The red fox skins measure 14 inches by 28 inches, and all the varieties will be found of much the same size.

**Frame Knitting.**—A description of Frame Work which, when finished, has the appearance of Knitting. It is made upon a frame of the shape shown in Fig. 408. The length of the frame regulates the width of the work, and frames of various sizes can be procured. The one that

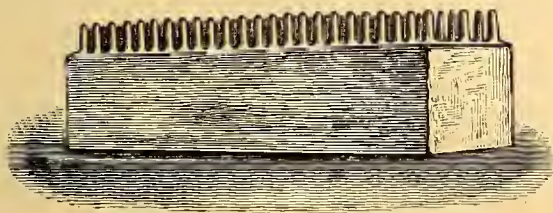


FIG. 408. KNITTING FRAME.

is the most useful is made of two long pieces of wood, 14 inches long, by 4 inches high, and 1 inch thick, and two short pieces, 4 inches long, 4 inches wide, and 1 inch thick. These pieces are spliced together at their corners, so that a hollow space is left inside the frame, and pegs are fastened upon three sides round the upper part of the frame. Twenty-four pegs, each 2 inches in height, are required for each long side, and one or two for one short side, the other short side (not visible in the illustration) being left without any pegs.

The work has the appearance of very loose stocking knitting, and the hollow space in the centre of the frame

receives it as it is formed, and thus keeps it out of the way of the new rows. To work: Wind up into balls several large skeins of white or coloured fleecy wool, and tie its end round the first peg on the left hand side of the long side of the frame, with the short side of the frame without a peg behind it. Take the wool and twist it once round the next peg, pass the wool on the inside of the frame to the third peg, and twist it once round that. Twist the wool once round all the pegs on the three sides, always passing it from peg to peg on the inside. For the next row—twist the wool once round the last peg worked, then with the thumb and first finger pick up the loop on that peg made in the first row, and draw it over the loop just made and off the peg, leaving the last loop on the peg, and the first hanging down inside the frame. Work the second and all following rows in this way until the length of scarf or petticoat is made. For the last row make the loop on the peg and draw the loop over it over the new loop as before for the first peg; for the second, make the loop on the peg and draw the loop already there over it as before, and then put the loop from the first peg on to the second (thus leaving the first empty) and draw the loop on that peg over it. Work this second stitch until all the stitches are secured, and then make a knot in the wool and CROCHET the end into the work. Work loosely, and be careful to have a long piece of wool for the last row. A  $\frac{1}{4}$  lb. of thick fleecy wool or  $\frac{1}{2}$  lb. of thin fleecy makes a scarf, leaving sufficient wool for a tassel at each end.

**Frame Tape.**—This is a stout half bleached linen tape; but there is one called by the same name, which consists of a union of linen and cotton, which is much in request. The distinguishing prefix "Frame" refers to the loom on which it is woven. See TAPE.

**Frame Work.**—This work, also called *Travail au Mëtier*, is formed with wools and silk upon a flat, solid wooden Frame cut to the size required. Mats and their borders can be made without joins upon it, but larger articles require to be worked in squares and sewn together when finished. The materials necessary are, the wooden frame, brass headed small nails or stout pins, Saxony or Shetland wool in half ounce skeins, filoselles, and a rug needle. To work: Draw upon a sheet of thin paper the size of the frame a number of horizontal lines a quarter of an inch apart, and cross these with upright lines the same distance apart, and so arranged that the middle line will come in the exact centre of the frame. Paste this paper round its edges on to the frame, and knock the brass nails in so that they head every line. Take two of the half ounce skeins of wool and wind the two ends together as a double thread upon one ball, and be careful that the skeins are free from joins. Tie the end of this doubled wool round the top nail at the left hand corner, then pass it without twisting to the nail below it on the left hand side of the frame (see Fig. 409, p. 214); then cross the frame with it to the peg at the top of the frame next to the one it was tied to, run it along to the third peg, then cross the frame with it to the third peg on the side, run it along to the fourth, and cross the frame again with it to the fourth peg on the top line. Continue in this way, guided by the illustration,



until the first set of diagonal lines are made and are crossed by the second. When finished, do not cut off the wool, but make the edge shown in Fig. 410 with it. Twist the wool over the front part of one nail and then round the back of the next nail, and so carry it along the edge of the frame and back again, putting it inside in the second row

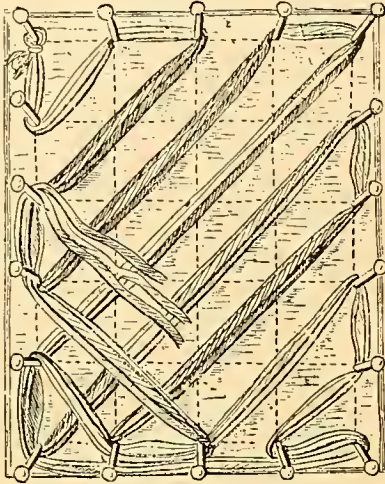


FIG. 409. FRAME WORK.

where it was outside in the first row. To secure these lines, and also the ones across the frame, thread the wool into the rug needle, and make a loose **BUTTONHOLE** at every peg, taking all the wool at that place into the stitch. Then return to the centre and make the diamond pattern.

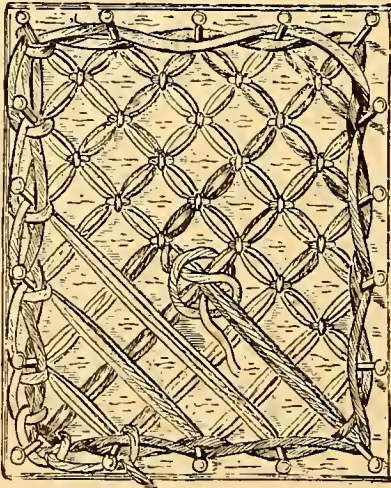


FIG. 410. FRAME WORK.

Thread a rug needle with a contrasting shade of wool to the one already used, and secure the horizontal and upright lines where they cross on the paper pattern with a **CROSS STITCH**, thus forming the diamond pattern shown in Fig. 410. The effect of the work depends upon the regularity of these diamonds, so the **CROSS STITCHES** must

be placed exactly over the junction of the traced lines. Carry the wool from one stitch to the other, and cover the wool **CROSS STITCH** with one made of filoselle when all the diamonds are secured.

Fig. 411 is another pattern made in the same frame. The squares are traced as before on paper, and fastened

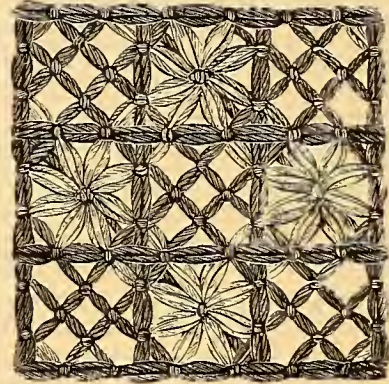


FIG. 411. FRAME WORK.

into the frame, and the wool is doubled; but two colours, one light and one dark, are used in the groundwork: the light colour to form the stars, the dark the diamonds and squares. The light wool is put diagonally round the pegs, and fills in the centre outside squares, the dark wool fills in the middle square, and the four corner outside squares; the straight lines of dark wool are arranged last. Make the edge as before, and secure the diamonds and the straight lines with a **CROSS STITCH**, as in the first pattern; leave the squares holding the light wool untouched, then draw all the wool in one of these squares up into its centre, and make a **CROSS STITCH** there, thus forming a **Star-Work** all the stars in the same way. The border of fringe for both these mats is the same, and is shown in Fig. 412. It requires to be made upon a long narrow frame, but a straight strip of wood will answer all the requirements. Draw the squares upon the paper, make the lines half an inch and not a quarter of an inch apart; paste the paper on, and fasten the nails in at the end of these lines round the bottom and two sides of the frame, and then round the top  $1\frac{1}{2}$  inches from the edge. Fasten a second row of nails a quarter of an inch apart at the edge of the frame, and two nails the same distance apart upon each side. Take four skeins of thick wool, or eight of thin, and wind them together, and then lay them over the frame in diagonal lines as before round the inner line of pegs at the top and round the other three edges at the sides. Be careful that the wool wound round the edge at the bottom of the frame and that will form the end of the fringe, is put round a peg and run up into the next diagonal line at once, and not carried on from peg to peg and let the wool on the right hand side of the frame, where, the fringe will be continued, not be cut off, but wound up out of the way. Secure the diagonal lines where they cross in diamonds with a **CROSS STITCH** made with fine twine, and commence the upper edge. Lay three horizontal lines of



filoselle, fasten them into the side pegs, and take the fine wool and twist it round the upper and lower row of the pegs, putting in extra pegs in the lower row to match those in the upper. Secure these and the horizontal lines with a

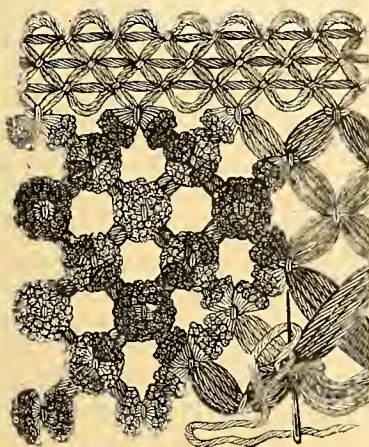


FIG. 412. FRAME WORK FRINGE.

Cross Stitch of filoselle. Make the fluffy balls shown in Fig. 412, by cutting the wool round the crosses made of twice, cut the upper four threads, and leave the under four as a support to the balls.

**Frame Work.**—This second kind of Frame Work is known as Frame Knitting, and is described under that heading.

**Frange Grillée.**—The latter word, Grillée, is descriptive of the fringe, being the French for broiled or baked, and thus may be applied to a crimped Silk Fringe, probably so waved by means of heat as well as of pressure. The widths in which it is made are various, and likewise the degrees of fineness. It is worn in mourning as well as out of it, because the crimping has somewhat of the appearance of crape; but it may also be had in colours, and is likewise known as Crimping Fringe. There is another description of fringe, so called from having an open heading like network, Grill signifying a grating, made like a lattice.

**Fray.**—To ravel out a piece of stuff, so as to produce a kind of fringe, by drawing out threads of the warp from the weft. Also, to rub or scrape the face or border of any textile, so as to injure it by removing the nap.

**French Cambric.**—A very superior make of cambric, fine in quality and very silky in appearance. It is imported in boxes of twenty-five pieces, each containing  $7\frac{1}{2}$  yards, in widths of  $\frac{5}{8}$  inch or  $\frac{7}{8}$  inch. It is a comparatively costly material. French cambric handkerchiefs may be had in three different widths, and may be bought by the yard, from the piece of 24 inches in width.

**French Canvas.**—The material so named is a description of Grenadine, of a stout wiry character, varying in pattern, and measuring from 24 inches to 26 inches in width. It is a dress material, and of excellent wearing quality.

**French Chalk.**—A variety of indurated Talc, in masses composed of small scales, of a pearly white or grey colour. It much resembles Soapstone and Jade, and is employed for removing spots of grease from cloth of all kinds and light coloured silks. It should be scraped, and the fine powder rubbed into the spot with the finger, left there for some hours, and then shaken or brushed off. When applied to silk it should be rubbed on the wrong side.

French Chalk is also employed for pouncing through the holes made in pricked Embroidery patterns for the purpose of transferring their outlines to velvet, cloth, and serge materials. To use: Select white French chalk, grind it to a fine powder, and enclose in a coarse muslin bag. Firmly press it through the holes in the pattern, and remove the pattern, when a number of fine dots will be left upon the material. Take a sable brush, filled with Chinese white mixed with size, and make lines of paint over these dots, so as to connect them together, and so mark the outlines of the pattern.

**French Façon Flannel.**—A very fine make of Basket-woven twilled Flannel, to be had in various colours. It is 31 inches in width, and is designed for children's dress, such as pelisses and hoods.

**French Heel.**—See STOCKING KNITTING.

**French Hem.**—A description of Hem employed for the finishing of Flounces, in lieu of employing a silk binding, and is especially suitable for such materials as Mohair and Alpaca. It is made thus: Hold the right side of the flounce towards you, and turn the top edge down also towards you, so that its inside shows. The piece so turned down must measure  $\frac{3}{4}$  inch for silk, and 1 inch for stuffs that fray. Then make a close RUNNING, using an inappreciable quantity of the turued down doubled edge that is over the left hand, and when the whole has been Run, turn the flounce wrong side towards you, and fell down the False Hem on the line of Running just made. The raw edge of the Hem must be turned in nearly half way, so that it may make the Hem of double stuff, so as not to lose the appearance of a hollow roll.

To make a double French Hem: Cut the Flounce as wide as it is to be when finished, with the addition of 1 inch for turnings used in the Hem, and also the depth that the Hem is to be. Then cut off this Hem and its 1 inch for turnings; line it with leno, and run the piping or silk fold upside down on the right side of the Hem, so that all four raw edges may be laid together, then Run the other edge of the hem to the edge of the flounce, placing the right side of the former to the wrong side of the latter, so that the joining is enclosed inside the Hem, when it is turned over on the face of the flounce, pinned in place, and sewn to it by Running along on the ridge made by the cording. This is done on the inside of the flounce, by feeling the ridge. The Hem must not be pulled up to its whole extent, as the actual edge of it must be of double material, and betray no signs of the join, which is  $\frac{1}{2}$  inch up on the inside. It is this  $\frac{1}{2}$  inch, and  $\frac{1}{4}$  inch used for joining the silk to it, and  $\frac{1}{4}$  inch for the join of the Hem to the flounce, which uses the 1 inch extra which was allotted to



the Hem, in detaching it from the flounce. The Hem now really projecting  $\frac{1}{2}$  inch beyond the depth which the flounce was given, will be accounted for by  $\frac{1}{4}$  inch of it having been used at the join below, and the other  $\frac{1}{4}$  inch for the turning at the top.

**French Knot.**—A stitch largely used in all kinds of Embroidery to fill in the centres of flowers, and in old Crewel Work to represent the foliage of trees. See EMBROIDERY STITCHES.

**French Lace.**—France, like Flanders, has for centuries directed much attention to Lace making, and the manufacture has been the support of many thousands of its inhabitants. Before Colbert, in 1665, established his celebrated Alençon or Point de France, at Alençon, there existed a large and flourishing community of lace workers in various districts who made Bisette, Gueuse, Mignonette, Point Coupé, and Point de Paris laces, besides imitating the Italian and Spanish Needlepoints. These workers rebelled against the power granted to the royal manufacturers of appropriating the best lace makers of any district, and obtained as a compromise that, after 200 workers were selected, the others might keep to their own trades. From the time of Colbert the laces made in France are as follows: Alençon, the chief of all, a Needlepoint considered to rival the Needlepoints of Brussels, which has flourished from the time of its establishment until the present day, being still made at Bayeux, but no longer at Alençon; Argentan, coeval with Alençon, a different lace, but one often confounded with the latter, and of very great beauty; no longer manufactured, the art having died out during the Revolution; black and white Blonde silk laces formerly made during the eighteenth century at Bayeux, Caen, and Chantilly, the former of which are still made at Bayeux, but the making of white Blondes ceased about thirty years ago; Lille lace, made in French Flanders in the sixteenth century, and a variety of Lille made at Arras and Mirecourt, in which latter city it still flourishes; a Guipure resembling Brussels and Honiton Guipures; Point de Paris and Point d'Espagne, made round Paris in the eighteenth century; while in Normandy, from Arras to St. Malo, laces in imitation of Point de Paris, Mechlin, Brussels, and Valenciennes, were largely made from the beginning of the sixteenth century until some thirty years ago, when the demand for them failed, with the exception of Valenciennes, which is still manufactured. Dieppe and Havre are known for their narrow Petit Poussin, Ave Maria, and Point de Dieppe laces, also for the Dentelle à la Vierge, or old Normandy lace, but none of these are now made in sufficient quantities to form a manufacture, and the art is gradually becoming extinct. For a description of these laces see their various headings.

**French Merino.**—This cloth is manufactured of very superior wool from the Merino sheep, and has the same appearance on both sides. The twill is exceedingly fine, it is to be had in all colours, and of double width. Some years ago French Merinos greatly excelled our own manufactures, but at the present time we produce them of equal quality, and many are sent to France, reshipped to this

country, to be sold to the public as French. Those of the best quality may easily be mistaken for genuine cashmeres.

**French Plumetis.**—The French term for Raised Satin Stitch. See SATIN STITCH.

**French Point.**—A name by which Alençon lace is sometimes called. See ALENÇON.

**French Quilting.**—A variety of QUILTING (which see). It is also a variety of Piqué of a fine and superior description, measuring 28 inches in width. It may be had in different patterns, the price varying according to the quality, and is employed for children's dress, pelisses, &c. It is also known as Marcella. See PIQUÉ.

**French Stitch.**—See TATTING.

**French Twill.**—Although called French this is an English-made dress material—a variety of French Merino, to be had in various qualities and in all colours. It is of double width, and is suitable for servants' dresses.

**Frieze.**—A napped coating, of which the right side is covered with little tufts or burrs, produced by a machine. A kind of woollen cloth or baize, which we find mentioned by writers of the sixteenth century. It is much employed for men's clothing, especially in Ireland. In allusion to his marriage with the sister of Henry VIII. (Queen dowager of France) Charles Brandon applied it to the well-known verse:

Cloth of gold do not despise  
To match thyself with cloth of frize;  
Cloth of frize be not too bold  
That thou art matched to cloth of gold.

Frieze was originally a woollen cloth or stuff, introduced from Friesland.

**Friiled Elastics.**—These articles are made of India-rubber encased in cotton, from half an inch and three-quarters of an inch to 1 inch in width, and have a small frilled edge on one or both sides. They may be had in black and coloured silks, and are employed, amongst other uses, for garters or suspenders for stockings. They may be had in lengths containing 12 yards or 24 yards.

**Frills and Frilling.**—Ornamental borderings, formed like very small flounces, which may be made of the same

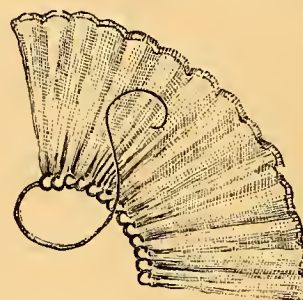


FIG. 413. A WHIPPED FRILLING.

material as the dress to be trimmed, or the furniture covering. They may also be made of a different material. Those sold ready-made are of cambric, muslin, lace, and



ribbon, and are usually of machine manufacture. Formerly shirt fronts and sleeves were ornamented with cambric and deep lace ruffles or frills, and the underclothing of women likewise. Frills of great depth, and three or four fold, edged with narrow lace, were worn round the throat both by men and women; separately from the shirt or chemise, as frequently represented in the Dutch and Flemish pictures. It is also sold for the latter purpose, as well as for collars and cuffs, with an embroidery pattern and edge, machine or hand-made. In making a frilling for any under garment, it should be WHIPPED, as in the illustration (Fig. 413). The amount of fullness to be allowed is half as much again as the space on which it is to be sewn; that is, for example,  $1\frac{1}{2}$  yards of material to be GATHERED up as Frilling for 1 yard of space to be supplied with it. A metaphorical significance was once given to Frilling by Sydney Smith, who used it as implying a florid style of speech: "Mr. ——— has good sense, but I never knew a man so entirely without frill."

**Fringe.**—Fringe is a decorative bordering, consisting of loose or twisted threads, single or many, and composed of silk, cotton, wool, gold or silver twist, fastened on one side into a braid or heading, by which it is attached to dress or furniture. Those descriptions which are in general use for the latter vary from  $2\frac{1}{2}$  inches deep to 4 inches, and are of three kinds, viz., plain head, plain head and bullion, and gimp head; those for dresses are called fancy fringes, and are made of silk or worsted, from  $\frac{1}{2}$  inch to 2 inches or 3 inches in width. Common fringes are classified by the trade as follows: Cotton bullion fringes, which are of a heavy make, in widths from 3 inches to 12 inches, and are chiefly used for bedroom furniture; the lengths run to 24 yards or 36 yards. German fringe, of white cotton, made in various fancy patterns, their widths run from  $1\frac{1}{2}$  inches to 3 inches, and they are sold in lengths of 36 yards; they are used for blinds and bed furniture. Toilet fringes are likewise of white cotton, their widths being from  $\frac{3}{4}$  inch to 2 inches, and are sold in pieces of 36 yards: they consist of various kinds — bullion, loop, star, plain, and open. FRANGE GRILLÉE is another description (which see).

Detached borders are added to most pieces of Fancy work when the main part is completed. Ancient fringes were formed by unravelling the material, and drawing away the threads one way of the stuff, and knotting the left threads into various patterns. These fringed ends to garments were the earliest description of knotted lace, and are frequently mentioned by old chroniclers, and as civilisation advanced, gold and coloured silk threads were introduced into the threads of the material, and these were most elaborately tied together and enriched with fancy stitches. At the present time, the material, where it will allow of it, is still drawn away, and the threads that are left secured with a line of Buttonhole or Fancy Hem for a simple fringe, or Knotted as described below for an elaborate border. Where the material will not allow the threads to be drawn away, Ball Fringes, Tassel Fringes, and Knotted Fringes are made upon it as an edging, or Fringes are Crocheted, Knitted, or Netted and sewn round the work. Knitting and Netting fringes are so rarely disconnected from their

own work, that they are described under their own headings; the other descriptions are used indifferently in Embroidery, Crochet, and Woolwork, and are as follows:—

*Bull Fringe.*—Take a skein of single Berlin wool or filoselle, double it, and cut it in half, fasten it with a knot to one end of a long thread of gold cord, purse silk, or coloured wool, which bring it down three-quarters of an inch along the skein, loop it over the skein, and knot it into the loop, then carry the thread down three-quarters of an inch, and loop it again over the skein and knot the loop; make these loops at even distances apart until the skein is used up. Take a sharp pair of scissors and cut the wool between the loops, cutting all the skein of wool, and only leaving the looped single thread; fluff these cut pieces over the loop into little round balls. Sew the fringe to the material, allowing it to hang down to the length of three or four balls.

*Crochet Fringe.*—This is made with two large bone Tricot needles, and with coarse wool. Make a six or twelve FOUNDATION CHAIN, according to the depth of Fringe required. First row—put the wool round the hook to make a stitch, and then work the next two stitches, when finished, cross the last worked stitch over the first, and let the first down, retaining only the last worked stitch on the hook, wool round the hook, work the two next stitches, cross them over each other, and drop one as before, and so on until the row is finished. Second row—turn the work, hold it in the left hand, and pick up the second hook. Work back with the second hook, making the same stitches, but using the made stitch of last row as one of the crossed stitches of this row. Third row like the first, using the first hook to work with. Fourth row like the second row, using the second hook, work until the proper length of fringe is made, then unravel half the stitches to form a series of loops at one side.

*Fringe made over a mesh.*—Take a large wide mesh or a strip of wood according to the size required, and single Berlin wool or Crochet cotton. With a crochet hook make a CHAIN, then pass the wool round the mesh and draw it through the loop of the Chain on the hook, pass it again round the mesh and draw it through the Chain on the hook, make 1 Chain and pass the hook through the first Chain made. Repeat the stitch from the commencement. The single Chains are necessary to prevent the long loops formed on the mesh becoming irregular when the mesh is withdrawn. A variety of this fringe is made by having the loops twice the length, and knotting them together as in Knotted fringe.

*Knotted Fringe.*—Fix along the edge of material at even distances apart, four to six doubled strands of filoselle or purse silk. Make a hole in the material with a stiletto, and knot them into this hole or knot them on as in the last Fringe. Fasten the material to a lead cushion and take half the threads from one knot and half from the next, and with a needle threaded with the same silk fasten them together as a knot with OVERCAST STITCH, run the needle up and down the threads to the place where the next knot is to be formed and repeat. The knots can be tied instead of Overcast. In the second row of Knots, knot the threads



together that are together at the edge of the material; for the third row, repeat first row.

**Knotted Fringe like Fig. 414.**—Wind over a thin flat board or piece of wood a good quantity of wool or thread, cut it at one place, and lay it straight. Pick up three threads, place them evenly together and fold them in half. Push a crochet hook through the foundation material and take up the bent end of the threads and draw them through the material for a short distance, then put the crochet hook round the end of the threads and draw them all bodily through the loop and well tighten the knot thus made. Continue to fasten these strands of thread into the material until a thick fringe is made.



FIG. 414. FRINGE.

**Tassel Fringe.**—This can be made with wool, crewels, cotton, or silk. Cut a number of even threads, take up enough to form a good bunch, and fold them in half, wind thread or silk round them near their upper end, push a crochet hook through the knot thus formed, and draw the end of the wound thread up with it, making a loop; make another loop over the top of the tassel thus formed, and knot it into the edge of the material.

**Fringing Machine.**—Fringing machines may be procured for making what is required at home. The small appliance so called is incorrectly described as a machine. It consists of a flat piece of wood, divided into a broad and a very narrow mesh, upon which the fringe is made by means of a crochet needle or hook. (See Fig. 415.) The

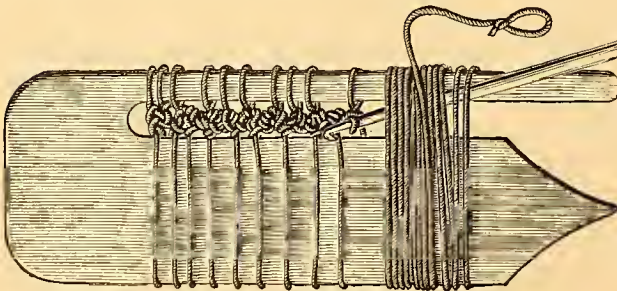


FIG. 415. FRINGING MACHINE.

method of working is as follows: Wind the eis or other wool in four or six strands, and tie the ends in a knot. Then fasten the ends of the wool to the small mesh, hook the wool up in the centre between the two meshes, and make a CHAIN STITCH, enclosing the small mesh in the Chain. Make another chain, withdraw the hook from the loop, turn the small mesh to the left side, and the last Chain Stitch will now be in the space between the two meshes, while the wool will be in front \*. Insert the hook, and bring the wool round the back of the mesh to

the space, and draw it with the hook through the loop which is already on it, and make a DOUBLE CROCHET in the loop which is round the opposite or left mesh, then withdraw the hook from the loop, turn the mesh on the reverse side, and repeat from the \*. Observe that the mesh must be always turned over from the right side to the left. Two Double Crochet Stitches, instead of one, give a variety to the pattern, but will not prove suitable when the wool is thick. The wide portion of the pattern must be cut to form the fringe, but if made in crochet cotton may be left uncut.

**Frivolité.**—The French term for Tatting. See TATTING.

**Fronces.**—A French word derived from *Froncer*, the verb to gather, now in use for Gathers. There is an old English word exactly similar, *Frounce*, to gather the edge of cloth into plaits, to wrinkle any textile, or to curl or frizzle the hair.

Nor tricked and *frounced* as she was wont.

—Milton.

**Furs.**—The skins of animals coated with Fur suitable for purposes of clothing, trimmings, and wraps, are for the most part included in the following list, and information may be found relating to them under their several headings: The Angora Goat, Astrachan, Bear, Beaver, Chinchilla, Ermine, Fitch, Fox, Hamster, Jennet, Kolinski, Lamb skin, Marten, Mink, Musquash, Russian Musquash, Opossum, Perewiaska, Polecat, Squirrel, Sable, Seal skin, Rabbit skins, and Persian Lamb. In addition to these skins of animals, we have those of birds, supplying the place of Furs, viz., Eiderdown, Grebe, Penguin, Pheasant, Ptarmigan, and Swanskin or Down.

**Fustian.**—A coarse, stout, twilled cotton fabric, including many varieties—corduroy, jean, barragon, cantoon, velveret, velveteen, thickset, and thickset cord. Plain fustian is called "pillow;" the strong twilled, cropped before dyeing, is called "moleskin;" and when cropped after dyeing, "beaverteen." From their strength and cheapness they are much employed for the dress of labouring men. They had their origin at Barcelona, the name being derived from *juste*, the Spanish word for strong; but they were imported here from Flanders, used for jackets and doublets in the fifteenth century, and were first manufactured in this country at Norwich in the time of Edward VI. It was then a mixed material, composed of linen and cotton; but since Arkwright furnished water-twist for the warp, it has been made entirely of cotton. The common plain, or pillow fustian, is very narrow, seldom exceeding 17 inches or 18 inches in width. Cut from the loom in half pieces, or "ends," of about 35 yards long, it is then dyed, dressed, and folded, ready for the market. Cantoon has a fine cord on one side, and a satiny surface of yarns, running at right angles to the cords, on the other. The satiny side is sometimes smoothed by singeing. It is a strong and handsome stuff. Corduroy is ribbed, the projecting part having a pile; it is strong in wear, and the best kinds are twilled. Velveteen, velvet, and thickset are imitations of silk velvet in cotton, and are cheap, and to be had in various colours. Camelote is another and coarse variety of fustian.



**G.**

**Gadroon.**—A term employed in dressmaking and millinery, borrowed from architecture, denoting a kind of inverted fluting or beading. Plaits of a similar form are made on caps and cuffs, as composing a decorative style of trimming.

**Gala.**—A Scotch cotton fabric, employed for servants' dresses. Gala is said to be only a local name.

**Galatea.**—A cotton material striped in blue on a white ground. It is made for women's dresses, and washes well. It measures 27 inches in width.

**Galloon.**—There are two descriptions of this article. One is a strong, thick gold lace, with an even selvedge at each side. It is woven with a pattern in threads of gold or silver, on silk or worsted, both plain and watered, and is employed in uniforms and on servants' livery hats. The other is of wool, silk, or cotton combined with silk or worsted, and is used for trimming and binding articles of dress, hats, shoes, and furniture. This sort is only a narrow ribbon, done up in rolls of 36 yards each, four to the gross. The widths are called "two-penny," "four-penny," "six-penny," and "eight-penny." Galloon is employed for the bands and bindings of men's hats, for the trimmings of women's dresses, and for curtains. The finest qualities of Galloon are produced at Amiens and Lyons, where it is chiefly made of wool. Swift mentions "a hat edged with silver Galloon" in his "Memoirs of P. P., Clerk of the Parish," and in Durfey's "Wit and Mirth" (*temp.* Queen Anne), a country girl is said to wear "a jacket edged with blue Galloon."

**Galway Flannel.**—A closely woven cloth, of a coarse quality, suitable for cloaks, and dyed scarlet, and worn by the Irish peasantry.

**Gambroon.**—A kind of twilled linen cloth, made for linings.

**Gammadion.**—An ornament frequently met with in ancient Church Embroideries, and given the name by which it is known as it can be formed with the Greek letter Gamma drawn four times so as to make the shape of a cross. It was employed by the early church workers as an emblem of Christ's crucifixion, but it was borrowed by them from the East, having been used in India and China before the time of Buddha to express the Deity.

**Gants, or Gands.**—The French name for GLOVES (which see).

**Garniture.**—A French term signifying any description of decorative trimming and ornamentation, whether employed on dress or any other article.

*Garnitures of Art.—Addison.*

**Gathering.**—A term used in plain sewing. To effect it, fold a piece of stuff in half, and then into quarters, placing pins at the measurements so made; do the same with the piece of stuff on which the gathered portion of material is to be sewn, and place them together, pin to pin. Begin with the gathering thread at about twelve or fourteen threads from the top; take up three threads of the needle

and miss four, more or less according to the fulness desired. When a quarter is completed, draw the gatherings rather closely, securing the thread by twisting it round the pin. Stroke down each gather with a large needle, to make them lie evenly together. Then release the drawing

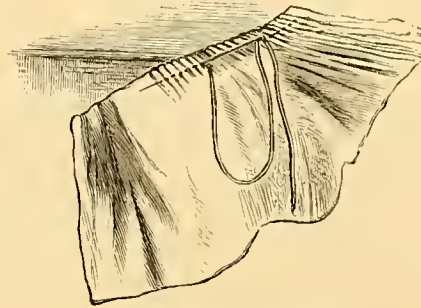


FIG. 416. GATHERING.

thread from the pin, and loosen the gathers so as to make the length of space they occupy to correspond with that on the plain piece of material upon which they are to be sewn. Fasten the thread again securely to the pin, and

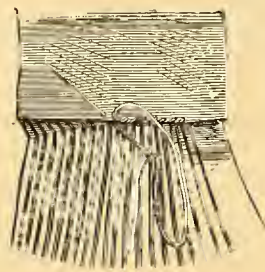


FIG. 417. SEWING IN GATHERS.

sew on the gathers, sloping the needle to make the thread slant and slip between the gathers. When gathering flounces, the character of the dress material should be considered. If one intended for washing, they should be cut the straight way of the stuff; otherwise it should be on the bias. In either case, whether cut straight with the threads of the web or diagonally, gather

half as much again of the flounce as the space on the skirt to be occupied, if the material be thick in substance. Care should be taken to conceal the gathering thread.

**Gauge for Knitting Needles.**—These are usually circular in form, and made of steel, the outer edge having graduated circular cuts through to the extreme rim, so as to form what look like the cogs of a wheel. Each hole has a number, to distinguish it from its fellows, and there is a still larger circular hole in the middle of the instrument. Some gauges have all the holes within the outer rim, and occupying the central portion likewise. But as there are upwards of two dozen varieties, one only, and that in very

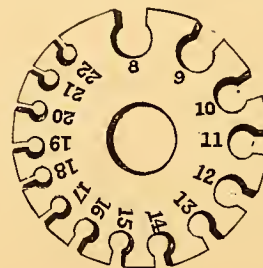


FIG. 418. GAUGE FOR KNITTING NEEDLES.

general use, is here illustrated. These appliances are employed by wire-drawers, and are essential to the Knitter as well as to the seller of Knitting Needles. They can be obtained at cutlers, and at wholesale establishments where



other materials and articles necessary for the work table are to be procured.

**Gauging and Gathering Machine.**—This Machine is said to produce Gauging at one-twentieth the cost demanded when produced by hand unassisted. The speed is estimated at 2500 stitches a minute, and as two needles can be employed simultaneously, double that number can as easily be produced, so accomplishing as much work, in a

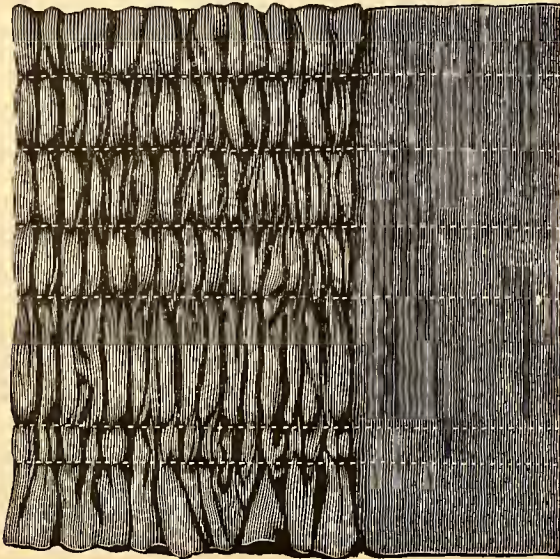


FIG. 419. GAUGING.

given time, as could be performed by twenty persons. It is an American invention, is smaller than an ordinary sewing machine, and is available for purposes of dress-making, millinery, and the plain sewing of underlinen. It is known as the "Heberling Running-stitch Gauging Machine."

The annexed illustration shows a specimen of Gauging executed by a hand machine, a portion being left undrawn to show the runnings.

**Gauging or Gaging.**—A term applied to a series of close parallel runnings, which are all drawn up so as to make the material between them set full by gatherings, but the runnings are not brought together on a narrower space than they are themselves apart, as would be the plan if the same directions were followed and "puffings" desired. Gauging, which, following an objectionable Americanism, is also known as "shirring," is pulled nearly tight from row to row of the runnings, but not so much as to make the line of the gathering threads take an uncertain course, the beauty of this trimming depending on the lines being of extreme accuracy. Gauging may be made in groups at even distances; the runnings, separated by wider spaces, either longitudinally or latitudinally, to trim the bodice or sleeves of a dress, the head of a flounce, or for a bonnet, those of young children especially. A guide for running the lines correctly distant must be made as in quilting, by holding a paper strip under the thumb of

the left hand, the further edge of the strip placed against the running last made, and the nearer one to serve as a guide to the needle for the next running.

**Gauze.**—A delicate, transparent textile, of a gossamer-like appearance, woven of silk, or silk and thread, as well as in other varieties, deriving its name from Gaza, in Palestine where the tissue was first manufactured. The threads of silk and hemp are woven either singly or together, and the several kinds are plain made, brocaded or spotted, the designs being composed of silk, or else they are striped with satin or velvet. There is an inferior description of Gauze, on which the designs are of "Maquesia," merely gummed upon the Gauze. Those fabrics imported from China or India are sometimes decorated with flowers in gold. Gossamer is a variety of GAUZE (which see), so is Crêpe Lisse, which is crimped. China Crape, Mousseline de Soie Crêpe, and Indian Net—a strong variety, made of silk and worsted, and employed for women's gowns—are all of the same description of textile. The best kinds are made in France. The Italian is another variety, and bears a resemblance to *Taffetas*. Gauze was highly prized by the Romans, and was introduced into Ireland in 1698, and woven at Paisley, in Scotland, ever since 1759.

Brocades and damasks, and tabbies and gauzes, have been lately brought over (to Ireland).

—Dean Swift.

**Gauze Broché** (otherwise known as Empress Gauze and Lace-patterned Grenadine).—This stuff, although bearing a resemblance to grenadine, is not always a wholly silk, nor wholly linen textile, but may be a mixture of both, or of one or other exclusively. It has a foundation woven transparently, as Gauze, but is decorated with a floral design of satin make. The width varies from 30 inches to 32 inches.

**Gauze Flannel.**—This stuff is otherwise known as Zephyr Shirting, a very fine description of flannel, having a silk warp, striped with black or pink, on a grey ground. It is 32 inches in width, and is employed for a superior kind of shirting made for men's use in hot climates.

**Gauze Ribbons.**—These ribbons are a description of silk muslin, produced in fancy patterns and plain, and in all colours. They are employed for old ladies' caps, but are no longer fashionable. See RIBBON.

**Gaze au Fuseau.**—See GRILLÉ.

**Gaze Point.**—See POINT GAZE.

**Genet Fur.**—The Genet is a species of the Polecat, and is a native of Africa, Asia, and the South of Europe. Its fur is of a grey colour, spotted with either black or brown, the long tail being ringed with black and white. The skin is comparatively inexpensive, and is employed for muffs, collarettes, and cuffs.

**Geneva Embroidery.**—This is a modern work resembling Ticking Work. The foundation material is chess-board canvas, or Java canvas, and upon this broad lines of velvet are laid and attached with Herringbone and other stitches worked in coloured silks. To work: Upon the chessboard canvas lay down velvet bands an inch in width and two inches apart. Cross these, so as to form squares



with similar bands of velvet, and HERRINGBONE them at their sides to the canvas. Fill in the squares of canvas with Rosettes or Stars made with a bright-coloured chenille.

**Genoa Lace.**—The manufacture of lace in the city of Genoa and the surrounding country flourished during the seventeenth century, and both the Pillow and the Needle Laces produced there were then held in high estimation. The earliest Needle Laces were made of gold and silver thread or of gold wire, and the method practised of drawing out the wire was similar to that used in the time of the early Greeks. The Genoese Laces include a Pillow Lace resembling in pattern the Greek Points, Tape Guipures, Lace made from the fibre of the aloe, and Knotted laces, known in modern times as Macramé. No vestiges of the three first are now produced, but the making of Macramé has been revived, and now flourishes in Genoa and along the sea coast.

*Genoa Lace.*—A Modern Point Lace Stitch similar to **SORRENTO STITCH** (which *see*).

**Genoese Embroidery.**—This is a modern Embroidery

Untack the work from the brown paper, and cut away the linen from between the Buttonhole lines of cord.

**Genoese Velvet.**—The velvets manufactured at Genoa are considered of very superior, and, perhaps, the best quality produced. The pile is thick, close, and of fine silk, and the web on which the pile is placed is likewise of silk and closely woven. At the time of the coronation of Charles I. the red and purple robes for such occasions were made of Genoese velvet; but, according to De Quincey, "by some oversight, all the store in London was insufficient to furnish the purple velvet necessary for the robes of the king, and for the furniture of the throne. It was too late to send to Genoa for a supply, and through this accidental deficiency it happened that the king was attired in white velvet at the solemnity of his coronation, and not in red nor purple robes, as consistent with the proper usage." De Quincey further observes that the forebodings of the misfortunes of this "white King," according to the prophecy of Merlin, were supposed to have had their fulfilment in his case, white being the ancient colour for a victim, a curious coincidence being noticeable in the fact that his



FIG. 420. GENOESE EMBROIDERY.

named after the celebrated Genoese Lace, but to which it bears but little resemblance. It is worked upon fine linen or muslin, and the designs surrounded with narrow cord closely Buttonholed over. The work is suitable for dress and underlinen trimmings. To work as shown in Fig. 420: If the muslin or linen is clear, trace the design upon calico and tack the material to that; if thick, trace the design directly on to it with the aid of the tracing paper and cloth, and tack that to brown paper. Outline the whole of the pattern with the fine cord, and make the loops with the cord at the same time. Cover the cord with a close and fine line of **BUTTONHOLE**, and work plain **BARs** to connect the various parts of the design together; fill in the centre pattern with a plain **WHEEL**, and the open parts branching from the Wheel with **LADDER STITCH**.

ball was white with snow, which fell on it as a sheet, when he was carried to the grave.

**German Fingering.**—A fine soft yarn, said to be of a more durable character than any other wool of an equally fine quality. It may be had in white, black, drabs, and greys, in ingrain colours, mixtures, and navy blue; and is sold by the pound and ounce.

**German Fleecy.**—This description of woollen yarn is likewise known as Berlin Fleecy; but there is much deception as to the sheep from which the wool is taken, as bales of the best description are now imported from Australia. *See FLEECY.*

**German Fringes.**—These are made of white cotton in various fancy patterns. The width is from 1½ inches to



3 inches, and the fringe is used for bed furniture and blinds and curtains. It is sold in lengths of 36 yards.

**German Heel.**—See KNITTING.

**German Hemming.**—A term used in describing plain needlework—a kind of substitute for what is called Sewing—a method employed when desirable that the seam made should lie very flat. It looks better than Felling, and is as strong. The raw edges of two pieces of cloth are turned down once—the fold turned towards the sempstress—so that the smooth top of the lower one should not touch the edge of the upper, but is just below it. The lower one is then felled (or hemmed) to the cloth against which it is laid—like hemming it upside down. When completed, the material—sleeve or other article—being opened, the upper fold should be laid over the lower edge, and felled down.

**German Lace.**—Germany owes its best manufactory of Lace to the exertions of Barbara Uttmann, who established in Saxony, in 1561, the making of a Pillow Lace resembling Brussels Lace, while in 1685, owing to the Revocation of the Edict of Nantes, religious refugees from France settled themselves in Germany, and manufactured so much and such good lace that they were enabled to export it, not only into Russia and Italy, but into France. Dresden, Nuremberg, and Saxony were the places most celebrated for their laces during the eighteenth century, and large quantities of the lace known as Torchon is still made in Saxony, but of a make and pattern inferior to that formerly manufactured there.

**German Stitch.**—See BERLIN WORK.

**German Wool** (termed in French *Zephyr Menoir*).—This is another name for BERLIN WOOL (which see). It is very evenly twisted, smooth and soft, excelling Fleecy in these respects, and all other kinds of wool in its capability of receiving the most brilliant dyes. The wool so-called was obtained from German sheep, although chiefly spun at Keighley, in Yorkshire; but much of our best wool has latterly been imported from our own colonies in Australia. There are two sizes sold, the double and the single.

**Ghent.**—Valenciennes Lace of good quality is made in this town, and is sold in Holland, France, and England. The school in Ghent for lace making was founded by the Beguius about the year 1756, and the lace was then termed Fausse Valenciennes. It is less solid than true Valenciennes, and is made in narrow and medium widths only. The network ground is more quickly made than the true Valenciennes, not so many turns in the Bobbins being given when forming the Honeycombs, and for this reason the lace is cheaper.

**Gilet.**—A French term signifying a waistcoat. It is employed by dressmakers. Gilets are sometimes made separately from the bodice, but are as often merely simulated, the central portion of the front of the bodice being so bordered as to appear like a separate article of dress.

**Gimp.**—This is the shiny, or coarse glazed thread used in Honiton and other Pillow Laces, to mark out, and slightly raise certain edges of the design, as a substitute for Raised Work. It is also used in Needle-made Darned laces, as a run edging to emphasise the chief parts of a pattern.

To work for Honiton Lace, as shown in Fig. 421: Fill two Bobbins with GIMP, and make the Half Hitch to keep the thread tight to the bobbins; tie them together and wind away the Knot. Hang eleven pair of bobbins and the gimps to the point of the leaf, which arrange so that the gimps fall outside the other bobbins on each side. Work the leaf in CLOTH STITCH with PLAIN EDGE, but pass the gimp through the Runners each row thus: In the



FIG. 421. LEAF WORKED WITH GIMP.

first row working from left to right, pass the gimp over No. 2 and under No. 1 to begin, and under No. 2 and over No. 1 to end the row. In returning from right to left pass the gimp under No. 2 and over No. 1 at the beginning, and over No. 2 and under No. 1 at the end. Work down the leaf in Cloth Stitch and Plain Edge, working in the gimp as described, and when the leaf is finished, tie up and cut off the gimps, and then make BEGINNERS' PLAIT with the other bobbins for the Stem.

**Gimp or Gymp.**—An open work trimming, used on both dress and furniture, and in coach lace making. It is made of silk, worsted, or cotton twist, having a cord, or a wire running through it. The strands are plaited or twisted, so as to form a pattern. The French word *Passementerie* has much superseded that of Gimp, in reference to the finer sorts used for dress.

**Gingham.**—A thin chequered cloth, made of linen, the threads being dyed in the yarn, and measuring 32 inches in width. It was imported from India, and is extensively manufactured in England, and employed for dresses. There are several varieties, known respectively as Earlston Ginghams, Power Loom, Seer-suckers, Coloured Diapers, Muslin Grounds (stripes and checks), Umbrella Ginghams, Crossover Stripes, Jean Stripes, Derries, plain common light and ditto dark grounds; besides Gingham handkerchiefs, which are made of linen or cotton, much used in the north of England as market handkerchiefs, for tying bundles, and carried on the end of a stick over the shoulder. When recently re-introduced as a fashionable dress material Gingham was given a new designation, and is now known



by the unsuitable name of Zephyr. A superior kind is made of linen only, the other sort is of cotton.

**Glacé Silk.**—A slight and peculiarly lustrous quality of silk, of plain make—*i.e.*, without rib or twill, or brocaded design. Glacé silk is to be had in single colours, and also in fine stripes, shot, or chiné, and is comparatively inexpensive. It is peculiarly well adapted for summer dresses.

**Glass Cloth.**—This is a beautiful material, which has appeared in various exhibitions, and manufactories for the production of ecclesiastical decorative fabrics composed of glass fibre are in operation in Austria, France, and Italy, and it is now made likewise at Pittsburg, in Pennsylvania. When toughened it will be rendered more satisfactory as trimmings for articles of dress and upholstery. With reference to the method pursued in its manufacture, the thread is drawn out of a moulten bar of glass by means of a rapidly revolving wheel, at the rate of 200 yards a minute; the weaving is done by looms, as with silk. The colouring is applied with minerals while the glass is in a state of fusion, before spinning, and the most beautiful shades are easily produced. A tablecloth of glass recently made is said to shine with a satiny opalescent lustre by day, and under gaslight to show remarkable beauty. Imitation plumes in opal, ruby, pale green, and other hues are also described as wonderfully pretty. The chief difficulty in the manufacture seems to lie in the “manipulation of these threads, which are so fine, that a bunch containing 250 is not so thick as an average knitting needle.” The introducers of this new industry declare that “garments of pure glass, glistening and imperishable, are among the possibilities of the near future.”

**Glass Cloths.**—These cloths are made of linen, and have a large Cross-bar check of red or blue thread. They have been diverted from their primary use, and much adopted for the purpose of embroidery, as well as for aprons and chair covers, small designs being worked within the several squares with crewels or ingrain cotton. They vary in price from 6d. to 1s. a yard in England, and measure from about 27 inches, to 30 inches in width.

**Glazed Calico.**—A thin calico of a loose texture, having a high glaze on one side, produced by a process of damping and extreme pressure, known as “calendering.” It is made for linings only, and can be procured in every colour.

**Gloves.**—A covering for the hand, or hand and wrist, having a separate sheath for each finger; but the earliest kinds worn in England had no divisions for the fingers, but were supplied with a separate sheath for the thumb only. They are mentioned in the records of dress in the most remote times—Homer alluding to them in the Twenty-fourth Book of the Odyssey, where Laertes is described as wearing them, when found by Ulysses tending his garden—*viz.* :

His buskins old, in former service torn,  
But well repaired; and Gloves, against the thorn.

Xenophon speaks of their use by the ancient Persians, and Pliny of the two descriptions, with fingers, and with a thumb only divided, made of either wool or felt. In England the ceremonies connected with gloves are curious.

Two bishops were put in possession of their Sees A.D. 1002 by each receiving a glove. In the time of Edward II. deprivation of gloves was a ceremony of degradation. The Glovers' Company of London was incorporated in 1556. The importation of foreign manufactures of the article was not permitted in England until the year 1825. At our coronations the Champion of England (a hereditary office and distinction belonging to the Dymoke family) rides up to Westminster Hall to challenge any one who disputes the right of succession, on the day appointed for the ceremony. The office was established by William the Conqueror to Marmion and his male descendants, and thence came in the female line to De Lndlow, and from his family, again in the female line, to Sir John Dymoke, in the reign of Richard II. It was and still is a part of the ceremony to throw down a glove as the token of a challenge, and to wait for a time to see whether any opposer of the succession to the monarchy will take it up :

These Lincoln lands the Conqueror gave,  
That England's glove they might convey  
To Knight renowned amongst the brave—  
The Baron bold of Fontenoy.

—*Anglo-Norman Ballad.*

Another old custom in reference to gloves, which is still observed in England, is the practice obtaining at a maiden assize, when the sheriff presents a pair of white gloves to the judge; also the fashion of presenting white ones to wedding guests, and black to those at funerals. In our northern counties, amongst other customs connected with gloves, white paper ones are hung up, with chaplets, in churches, in memory of persons deceased, as being emblematic of their purity, and having “clean hands.” This obtains in Yorkshire and Lancashire. It is not etiquette to wear gloves in the presence of Royalty, a rule having its origin in the emblematic use of gloves in giving a challenge; which inferiority in rank, as well as the loyalty due to them, would preclude. On the same grounds the habit obtains of removing one or both gloves in church, being a mark of respect which, if due to an earthly potentate, is thought more incumbent still on those engaged in the acts of Divine worship. Following out the same idea of showing respect by removing the gloves, until quite recently the custom obtained amongst men to take off, not only the hat, but the right glove, when offering the hand to a lady, and on entering a room as a visitor.

Gloves were much worn in the fourteenth century in this country, with long tops extending up the arm from the wrist. Some were jewelled on the back, and were worn with regal robes, forming part of the costume; and others were mailed, like the defensive armour they were intended to match, or had one or more metal plates on their backs, while inside the glove was soft and flexible. Embroidered ones were introduced in England in 1580. There is much historical interest attached to gloves. Knights of the Middle Ages used to wear their lady-loves' gloves as badges in their helmets, and they threw down their own as a challenge to private combat. In the last century chicken skin gloves were much in vogue, for the especial preservation of ladies' hands, as was imagined; and rat skin gloves



have been, and still are to be had. Those now in ordinary use are of various descriptions. The kid gloves of home manufacture are principally made at Worcester, Yeovil, Ludlow, Leominster, Leicester, Nottingham, and London. Buckskins, strong, close-grained, stiff, and durable, will bear cleaning better than those of any other kind of leather. Doeskins are very durable and thick, but soft and flexible. Woodstock is a superior kind of beaver glove, well shaped and sewn, and warm for winter wear. Those of Woodstock and Worcester are of ancient celebrity.

According to an old proverb, it required three kingdoms to contribute towards the making of a glove, for it to be good: Spain to dress the leather, France to cut it, and England to sew it. Now times are changed; for French kid gloves are superior to all others, at least of that description.

Besides the leather gloves before named, there are woven ones of thread, silk, cotton, and wool. Berlin gloves, so called because originally made there, are composed of cotton, made to resemble kid. They are agreeable to wear, and are much in request in the summer. The Berlin silk gloves are superior to others of that material, and are made in all colours. Aberdeens are made of worsted or of cotton yarns. They are machine-knitted, and wear well. Worsted gloves and those of lambs' wool are much used in agricultural districts. Mittens of silk, wool, kid, with and without thumb or fingers, are also to be had woven, knitted, and netted, some reaching to the elbow. Gants de Suede are made of thin skins, turned inside out. Thick white cotton gloves are used in servants' liveries, or plain dress, for waiting, or driving, and out-door attendance. Thick white "wash leather" gloves, with gauntlets, are worn by the Life Guards.

**Goats' Hair Cloth.**—See CASHMERE.

**Gobelin Stitch.**—See BERLIN WORK and *Embroidery Stitches*.

**Gobelin Tapestry.**—This is a revival, on a small scale, of ancient Tapestry work, and is named after the celebrated Gobelin manufactory in Paris. Like the true Gobelin the work is executed from the back, and can be made either of purse silk, filoselle, or single Berlin wool. Silk work in Gobelin is very beautiful, the variety of shades and the number of stitches used contributing to give it a soft and pleasing appearance; it is useful for hand-screens, bags, pincushions, and for squares in chair backs alternately with heavy lace, but the wool Gobelin, with bold patterns, should be selected by all beginners until the *minutie* of the work is understood, as it will form a change to Cross Stitch wool work, will be as durable, and, as it is executed from counted patterns, it is within the compass of everyone. It will form excellent cushions, fender-stools, mantel and table borders. A strong wooden embroidery frame, with webbing up the sides, is necessary for the wool work, while small ones, also with webbing at the sides, are sufficient for the silk. The frames used for Guipure d'Art, and covered with silk, are large enough for many pieces of Tapestry. The frame being ready, cords are carried backwards and forwards from one piece of webbing to the other. These cords are made of fine

whipcord, and are laced closely together and perfectly parallel. They take the place of canvas, and bear the stitches, therefore it is of vital importance to the work that they should be arranged at even distances, and be close together and tightly stretched. Their number must be the same as the number of lines required in the pattern, therefore they are counted. Whipcord is used for the wool; very fine twine for the silk tapestry. The patterns chosen are the same as are used for Cross Stitch on linen or Berlin wool work, detached flower sprays or landscape patterns, the first-named being the easiest.

In copying patterns with a good deal of ground, one shade of colour is carried straight up the work, but designs of various colours have to be more carefully treated. It is then necessary to thread a number of needles with the shades of colour, to secure them, and work them in in their places, carrying the wool along the work where not required, putting it in and making a stitch, and then carrying it on again until the top of the frame is reached. It will be easily understood that each shade of colour will increase the difficulty of the work and, therefore it is advisable to commence with but few. When silk Gobelin is worked, the silk need not be threaded, but sufficient for one line should be wound upon a thin fine card, and that passed through the cords and the loop so made, as the silk on the card will keep fresher than when threaded.

To work: Set up the frame and lace the cords across it, counting them and putting them in at even distances apart. Commence to work from the bottom of the frame at the left hand side. Thread a wool needle with a shade of grounding colour, and tie it on to the first cord, and bringing the wool up over the cord, put the needle in over and under the second cord, and bring it out, forming a loop on that cord with the wool, and so that the returning wool crosses over the wool coming from the bottom cord; then make another stitch on the right of the one just formed, and on the same cord. These two loops count as one stitch; they must be always drawn up evenly and close together. The next stitch is made on the third line in the same way, and so on until every line of cord has a stitch upon it, and the top of the frame is reached. The wool is then fastened off, and another line commenced from the bottom, and close to the one first made. The appearance on the right side (the work being executed on the wrong) is like the tight loops seen in carpets. The work is executed for silk Gobelin as for wool, the difference being in the fineness of the pattern produced.

*Another Variety.*—Another manner of imitating Gobelin tapestry with silk is only practicable for small articles, such as necktie ends, bags, and hand screens. It is done on the right side, and the stitches are taken over fine knitting needles. The needles should not be large, as they are withdrawn, and, if big, leave loops too long for beauty. The patterns are the same as before described, the pins taking the place of cords. A silk or satin foundation stretched on a frame is necessary, and the pins are attached to this close together with strong tacking threads. To work: Bring the embroidery silk from the back of the material, pass it over the knitting needle and return it to the back, and pass it over the needle again



close to the first place to complete the stitch. Work two or three stitches of the same colour if close together on the same line at once, but the tendency of the work should be always upward from the bottom line to the top, and but little deviation from this rule allowed. The material being the ground, only the pattern is worked. When the pattern is finished, paste over the back with EMBROIDERY PASTE, and leave the needles in position until this is thoroughly dry, then pull them out. If the design is an arabesque, the work can be enriched with a line of gold thread COUCHED round every portion of the outline. If both sides are shown, as in a necktie, a piece of silk should be laid over the back part, but this is not otherwise necessary.

**Gold and Silver Lace.**—The twisting of gold and silver or gold wire into various patterns was the first method of making lace, and, though its origin is lost in obscurity, the authentic records still remaining of its use carry the making of Gold Lace back to the time of the Egyptians and Romans. The origin of all lace came from the desire to ornament the edges of garments, and at first, in order to do this, the material itself was ravelled out and fringed, then into these ravellings coloured silk and gold threads were introduced and worked up together, and, finally, the ornament was detached from the garment and worked separately, and elaborate needle-made stitches introduced.

Cyprus produced Gold and Silver Lace in 1390, while Venetian and Italian laces claim to be the originals of all the Gold and Silver Laces, and the rest to be but copies. Point d'Espagne at one time signified Gold and Silver Lace into which coloured silks were introduced, and this description of lace making flourished in Spain during the fourteenth century, declining in beauty after the expulsion of the Jews from that country, they being the best workers. In Sweden Gold Lace was made in the fifteenth century; in Russia it was the first description of lace which was manufactured. In France, Gold Lace was made before the time of Colbert at Aurrillae, while at Arras it flourished up to the end of the eighteenth century. Gold Lace is now made by machinery, and is only used for uniforms, theatrical purposes, and for servants' liveries. The gold which was used in its manufacture was of considerable value, and a work called Parfilagé or Ravellings, which consisted of unpicking the lace to obtain the gold, was at one time very fashionable.

The Gold and Silver Laces of the present day consist of warp threads of silk, or silk and cotton combined; the weft being of silk thread covered with silver or silver gilt. The metal is drawn into a wire, and then flattened between steel rollers. Although the gold alone be visible, nine-tenths of the lace is of silk. Several strands of the flattened gold wire pass round the silk simultaneously by means of a complex machine, having a wheel and iron Bobbins. Though called Lace the manufacture would be more correctly described as Braid. It varies in width, and is employed for uniforms, ecclesiastical, court, and civic dress, liveries, furniture, and church decorations. Gold Fringes and Gold Passing, employed for Embroidery work, are made in the same way.

**Gold Beaten Out.**—Also known as Batuz Work and Hammered up Gold. Much used in the Embroideries executed between the eleventh and sixteenth centuries. It consists of fine gold or silver gilt, beaten out with hammers into extremely thin plates, which are shaped so as to fit into certain parts of the work. These plates are attached with silk to the material or glued to it. See BATUZ WORK.

**Gold Bullion Embroidery.**—See BULLION EMBROIDERY.

**Gold Embroidery.**—See EMBROIDERY WITH GOLD.

**Gold Fringe.**—See GOLD AND SILVER LACE.

**Gold Passing.**—A silk thread encased in flattened gold wire, employed in embroidery work. See GOLD AND SILVER LACE.

**Gold Twist or Thread.**—See GOLD PASSING and GOLD AND SILVER LACE.

**Gold Wrought Work.**—Used largely during the eleventh to the sixteenth centuries as ornaments to ladies' embroidered dresses, and for the crests and other insignia upon embroidered banners, or as adornments to coronation and funeral garments, and consisting of thin plates of gold, beaten out flat, and then worked up into patterns in relief.

**Gore.**—A term used in Needlework to signify a piece of any material, cut somewhat wedge-shaped, wider at one end than the other, which, being let into a skirt, or any part of a garment, increases the width at one end, while it lessens it at the other. As a rule, the sloping side of the Gore is always joined to the straight side of the next breadth in a skirt; and when hand-made, the sloping side is held next to the sewer. In a machine the straight side should be uppermost. One breadth of material will make two Gores, it being first measured, and then cut obliquely. These dress-skirt Gores are not cut to a point at the small ends, as in the Gore for under-garment sleeves. In the skirts of underclothing the Selvages are SEAMED together.

**orget.**—This term denotes an article of dress, copied from the throat portion of a military uniform, and worn by women in the sixteenth century, which is now creeping into fashion again. As the term applies to any wide and stiff covering for the throat or gorge, it signifies not whether made of silk, satin, or velvet, decorated with lace or fringe, and worn plain, beaded, or embroidered.

And gorgets brave, with drawn work wrought,  
A tempting wear they are, &c.

—*Pleasant Quippes for Gentlewomen, 1596.*

**Gossamer.**—A rich silk gauze, so-called from its resemblance to the finely woven silken thread spun by spiders, and which seems to derive its name from the fact of its being chiefly found in the Gorse or Goss, this film being anciently called Samyt. According to an ancient legend Gossamers were said to be the ravellings of the Blessed Virgin Mary's shroud on her Assumption which fell from her. The term *Gossamer* was formerly applied to cotton threads, or the fine filaments on the seeds of certain plants, such as the dandelion and thistle,



being derived from *Gossypium*. The textile now called "Gossamer" is strong in quality, and is made in black and colours. It is much employed for veils, and worn by both sexes, being four times as thick and strong as ordinary gauze, although nearly as open in texture. It may be procured either at a yard or a yard and a quarter in width.

**Gown.**—The outer garment worn by women, combining a bodice and skirt, and, till recently, for many years designated by the less distinctive term "Dress." (See DRESSMAKING.) In the Middle Ages men wore what were called "Gowns"—

The lord shall shift his *gowne* by night.

—*The Boke of Courtasye* (Fourteenth Cent.)

Later on we find that Shakespeare speaks of being

Dressed in the *gown* of humility,

and, in the "Taming of the Shrew" the tailor says

Imprimis, a loose-bodied *gown*,  
With a small cape,

and

With a trunk sleeve. . . .  
The sleeves curiously out.

Tennyson likewise alludes to the garment thus :

*Gowned* in pure white that fitted to the shape.

Ecclesiastical, collegiate, civic, and legal so-called "gowns" are worn by men, cut and made up in different styles and of different materials; but all characterised by the union of a skirt, with a covering of the body to the throat. A very early name employed to signify a gown is "Gite," as may be seen in several old works, such as Chaucer's, "Wife of Bath," viz. :

Gay scarlet *Gites*.

**Grafting.**—A term employed in DARNING, to signify the insertion of a sound piece of stocking web into a space from which an unsound piece has been cut out. The original English word "graft" for "graft," is employed in the Authorised Version of the New Testament. Pope also alludes to it thus :

And *graft* my love immortal on thy fame.

An illustration is given under DARNING (which see).

**Grammont.**—A cheap kind of white thread Pillow lace was first made in the town of Grammont, but lately a black silk lace, resembling the Chantilly Blondes, has been manufactured. The Grammont laces are made in large pieces for flounces and shawls, and are used more in America than in Europe. The ground of the lace is coarser, and the patterns not so clear as the true Chantilly, also the black silk is not so pure in colour; but the quality of the lace is good, and it is cheaper than the French lace.

**Grandrills.**—A dark grey material, made of cotton, usually of about 27 inches wide, and employed for the making of stays; a description of coarse Jean.

**Grass Cloth, or Lawn.**—A fine, light quality of cloth, resembling linen, made from the *Urtica nivea* and other plants. As imported from the East for the home retail market, it is sold in pieces of 40 yards, of 16 inches in width.

**Grass Embroidery.**—This Embroidery consists in using grass instead of silk or wool to form ornamental needlework patterns. It is practised by the West Indian tribes, who adorn their mocassins, head ornaments, and belts with this material. The designs are worked in flat SATIN STITCH, and the grass is dyed in various shades of colour.

**Grebe** (*Podicipina iristatus*).—The bird so called is a waterfowl, a native of England, inhabiting the fens of Shropshire, Cheshire, and Lincolnshire, where it is called a "Gannt." It is, however, to be found all over the old and new world. It is remarkable for the thickness and beauty of its plumage, and the breast is employed for making articles of dress—such as hats, pelerines, cuffs, and muffs, as a substitute for fur. There are five different species known in the British Islands, viz., the common Dabchick, the Eared Grebe, Horned Grebe, Red-necked Grebe, and the great Tippet Grebe. The skin measures 8 inches by 9 inches. The bird is peculiar in appearance, possessing no tail, short wings, and a long conical beak. One species of Grebe has a crest, and thence the derivation of the Welsh name *Criebe*, or crest, by which it is known in Wales.

**Grebe Cloth.**—A cotton cloth, made very much in the style of *Swanskin*.

**Grecian Netting.**—See NETTING.

**Greek Embroidery.**—This is a modern work, and is used for small mats, banner screens, and other fancy articles. It is a description of Appliqué, and consists in arranging upon a flat foundation pieces of coloured cloth



FIG. 422 GREEK EMBROIDERY.

or silk, in arabasque designs, and attaching these to the material with Chain, Herringbone, and other Embroidery stitches, and these stitches are also repeated upon the plain foundation. To work as shown in Fig. 422, which is a section of a round mat: Draw out the design upon dark



Turkey red cloth, cut out the diamond-shaped piece of the pattern and the design in the centre of the oval from a dark art blue shade of cloth, and the oval from a blue cloth, paler, but of the same shade as that used for the diamond. Lay these upon the Turkey red foundation, and to attach them to the material lay a silk cord round their edges, of their own shade, and catch this down with red

Guipure. This needle made lace is one of the earliest made, being worked in the Ionian Isles and at Venice during the fifteenth century, but its greatest celebrity was obtained during the sixteenth century, as, though manufactured in the seventeenth, its character was then altered, and it was superseded in popularity by the Renaissance Points. The Lace worked in the Ionian Isles is the real



FIG. 423 GREEK POINT

silk, as in **COUCHING**. Work the star in the centre of the diamond in **TÊTE DE BŒUF STITCH** with red silk, and **HERRINGBONE** over the oval with blue silk. Finish the pattern by working **CHAIN STITCH** round the oval in old gold silk, and make the Feathers, Dots, and Lines with the same old gold coloured silk.

**Greek Point.**—Also known as Roman Laee, Italian Reticella, Reticella, and erroneously called Venetian

Greek Point; that worked in Italy, although of the same kind, is of a finer make, and is known more frequently as Reticella and Italian Reticella. The principal places of manufacture of Greek Point were the Ionian Isles, Zante, Corfu, Venice, Naples, Rome, Florence, and Milan. In Spain, France, England, and Germany, Greek Point was made, but it was not original, being copied from the Italian laces, many patterns of which were published



in Vinciola's collection in 1587. The designs of the early laces are all geometrical, and the oldest are the simple outlines, worked over laid and arranged cords, or over threads left after others have been withdrawn. These geometrical outlines were succeeded by laces made with the same style of pattern, but with the plain outline filled in with half circles, triangles, and wheels, and this description finally merged into open work with thick stitches, made like other needle laces. The stitches used in old Greek Points are the ones now worked either in Guipure d'Art or in Modern Point Lace. The materials were silk of various colours, gold and silver thread, or linen thread. The modern Greek Point is only made with linen thread.

To work Fig. 423, p. 227, an illustration of the manner of

To work Fig. 424: This pattern is partially worked with cords, but most of the lines are formed with Genoa Two-Thread Stitch. The cord used is Calt's linen cord of two widths. Trace the pattern upon parchment or Toile ciré, and tack down on to it the outside straight lines, using the wider cord for the outside line, the finer for the inner line. Then make the horizontal lines. Throw a thread across from the inner outside line to the inner line on the opposite side, secure it, and return it to where it came from, leaving a small space between. Work over the two lines by darning in and out in GENOA STITCH. Work all the straight lines of the lace in this way, and then BUTTONHOLE over the outside cords. Work the ovals and stars in Buttonhole, ornament them with PICOTS, and work the



FIG. 424. GREEK POINT.

working with drawn threads: Take a piece of fine cambric and draw the threads out so as to leave a number of open squares surrounded with fine lines, and tack this upon a piece of parchment upon which the design of the lace has been traced. Commence to work by OVERCASTING all the fine lines with fine Mecklenburgh thread, and then fill in the open squares with the pattern; throw a thread across a space and BUTTONHOLE it over, and Buttonhole backwards and forwards until the width of that piece of the pattern is obtained; ornament its edge with PICOTS. Finish the edge of the lace with a line of Buttonhole, and work a fancy stitch beyond on the cambric with a line of slanting SATIN STITCHES, outlined with BACK STITCHES.

cones in POINT DE FESTON. To form the edge, tack an ornamental braid in scallops, and secure it to the Buttonhole cord with BARS made of Buttonhole, or simply ornament the Buttonhole line with Picots.

To work Fig. 425: This design is of a similar make to the last, but it is intended as the border to a fine linen tablecloth, and is worked on to the edge of the linen, which is cut away from underneath when the work is finished, the lace being thus made part of the cloth. To work: Trace the pattern on the linen with blue carbonised paper and tracing cloth, and back with brown paper, run a cord to form the outer lines of the pattern, and cover with BUTTONHOLE. Work the thick parts of the lace as shown in Detail A (Fig. 426) thus: The thick lines make with two-thread



GENOA STITCH, the cones in POINT DE FESTON, and the looped edge in Buttonhole finished with PICOTS. When

ways: Either trace the pattern, and outline every part

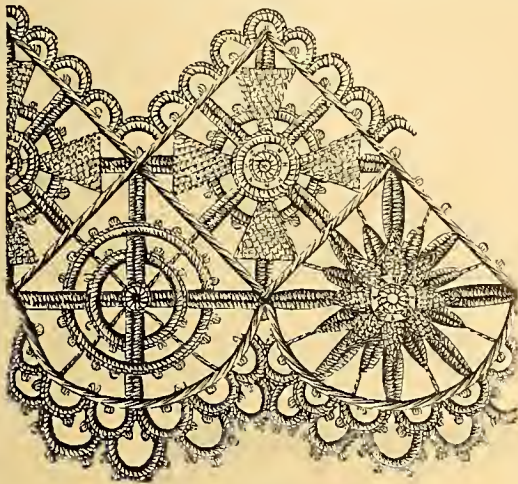


FIG. 425. GREEK POINT.

the lace is completed, cut away the linen from beneath it, when it will appear as in Fig. 425.

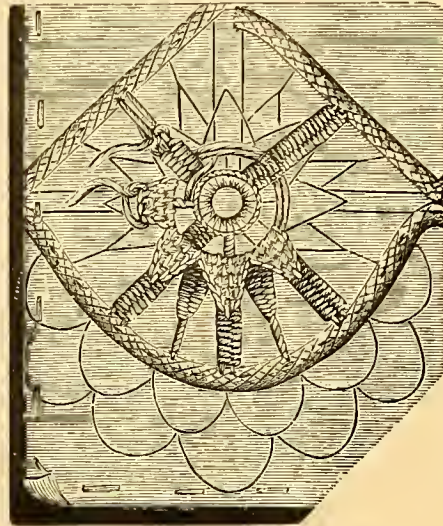


FIG. 426. GREEK POINT — DETAIL A.

with a fine cord, and fill in all thick parts with BUTTON-

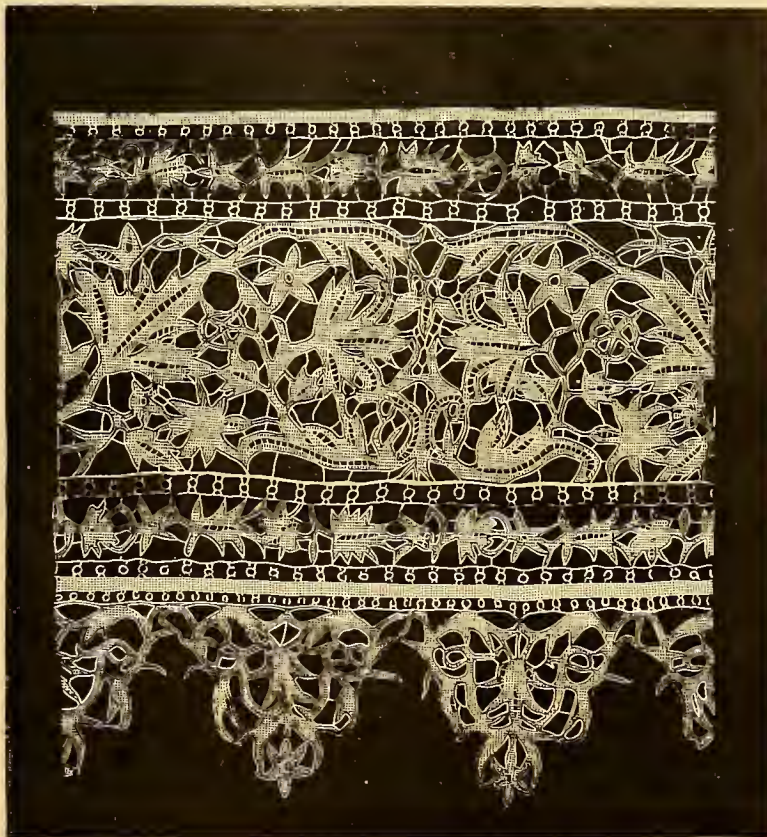


FIG. 427. GREEK POINT OR RETICELLA.

To work Fig. 427: This pattern, which is a specimen of the latest kind of Greek Point, and is a copy of a piece of lace found in a convent at Milan, can be worked in two

HOLE STITCH, and open parts with LADDER STITCH: or, Trace the design upon fine cambric, and tack that to parchment; work over all the lines of the outline in fine



Buttonhole, connect these together with corded BARS, and finish by cutting away the superfluous cambric outside the Buttonhole.

Greek Point can be imitated with the aid of braids, as shown in the design below (Fig. 428). To work: Trace the design upon pink calico, and tack a braid with an open edge round the outlines of the pattern. OVERCAST the edge of the braid, and secure it in its place with BUTTONHOLE BARS ornamented with PICOTS, carried across the open parts of the lace, and then sew on a fine cord into the centre of the braid, and fill in the spaces with SORRENTO STITCH or POINT DE BRUXELLES, where the lace is to be thick, and where open with ornamental WHEELS and STARS. Sew a lace edging to the scalloped edge of the work.

**Grenadine.**—An open silk, or silk and wool textile, much resembling a *barège*, made both plain and figured.

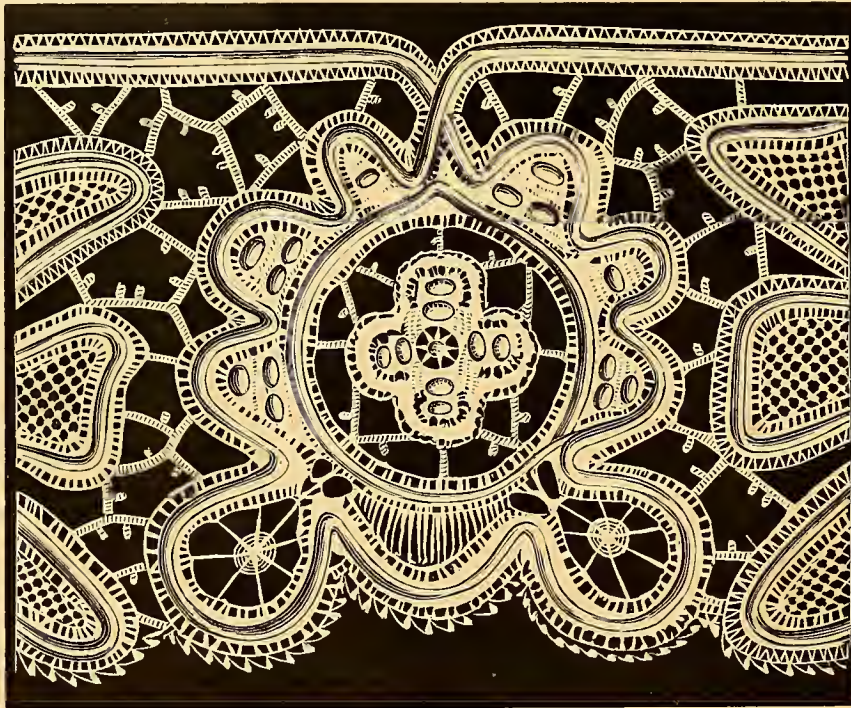


FIG. 428. GREEK POINT-IMITATION

There are a great many varieties of this description of dress material, employed for summer or evening wear. The widths vary, running generally from three-quarters of a yard to 1 yard.

**Grenadine Crépon.**—A new description of black dress material, suitable for summer or evening wear. It is made entirely of wool, and has a transparent check pattern composed of rows of coarse cords, each stripe of the same width as the thin squares enclosed by their crossings. It is 24 inches in width.

**Grey Calicoes.**—Those classed as Domestic run from 29 to 33 inches in width; the Mexican (fine double work), Victoria, and Wigan, 33 inches; and the Wigan Twills (heavy extra) and Bolton are all of the same width.

**Grillé.**—A lace term used with Gaze au Fuseau and Toile to distinguish the ornamental flower or pattern of lace from the ground surrounding it. Grillé, Grillage, or Gaze au Fuseau, are terms especially applied to ornaments that have open spaces barred or grated across them, while Toilé is used to describe those ornaments that are worked quite thick and without open spaces.

**Gris, or Grey.**—The Fur thus named as having been so much worn in the Middle Ages, although mentioned by Chaucer as denoting any description of valuable fur, has likewise been affirmed by others to have been that of the grey squirrel, and was more probably that of the MARTEN (which *see*).

**Grogram.**—A mixed material, composed of silk and mohair or stuff, manufactured in Scotland. The texture

is loose, and the surface rough, being woven with a large wool and rough pile; and the name is a corruption of the French *gros grain*. It is a kind of coarse Taffety, stiffened with gum, and is an inferior article to the more modern and fashionable material, which it somewhat resembles, known as GROS GRAIN (which *see*). The threads of the warp in both the above-named materials pass over two of the shoots at once, taking up one only, a method often adopted in finishing the edge of a ribbon.

'Twas madam in her *rogram* gown.

—Swift.

And scorned the charming village maid,  
With innocence and *rogram* blest.

—Thomson.



**Gros de Messine.**—A variety of Gros de Naples, having a raised narrow pin-rib. It is 18 inches in width.

**Gros de Naples.**—The term "Gros" being the French for thick, the name signifies a thick Naples Silk. It is a material somewhat similar to lutestring, but less stout, and made both plain and figured, in various qualities, and coloured. It is much used for dresses, and is manufactured in this country as well as in France, whence it was formerly imported. The chief seat of the manufacture in England is at Spitalfields.

**Gros de Naples Ribbon.**—This is a handsome make of ribbon, sufficiently described by its name, being called after a kind of Rep-made Italian silk, much in vogue.

**Gros des Indes.**—A French name for a silk textile, produced by the use of different shuttles with threads of various substances for the weft, by which means a stripe is formed transversely across the web.

**Gros de Suez.**—A description of silk stuff employed by milliners for lining bounets. It is slight in substance, of narrow width, has a very small rib, and is known also as "Turquoise Silk."

**Gros Grain.**—A stout black silk, having a fine cord like that of Rep. The colour is dull, and therefore very suitable for mourning. It wears well, and the width varies according to the price. See GROGRAM.

**Gros Point.**—The French name for CROSS STITCH (which see).

**Gross.**—A term employed in commerce in reference to certain materials or appliances used in Needlework. It signifies twelve dozen.

**Ground Downs.**—A description of sewing Needle, so designated because they are cut shorter than the ordinary sewing needles called "Sharps," and formerly ground shorter, instead of being cut to the desired length.

**Grounding.**—The background, or supposed foundation of any decorative design in tapestry, wool work, or other description of embroidery. In Berlin or German wool work, English wool is preferable to any other for grounding, as it is less quickly soiled, less deteriorated by brushing, and altogether more durable. The colour of a background or the "grounding" of a piece of embroidery should be selected with a view to showing off the colours of the design.

Like bright metal on a sullen ground.

—*Shakespeare.*

**Grounds.**—The grounds of Laces are divided into two kinds—one being called the Bride and the other the Réseau. The Bride grounds are formed with plain or ornamented Bars, taken across the open spaces left in the design in such a manner as to connect the ornaments forming the pattern together; they are worked by the needle in Needle Laces, and on the Pillow in Pillow Laces.

To work Bride Grounds with the needle: Throw several threads across the space left between two parts of a design, and cover these with a thick line of BUTTONHOLE STITCHES; ornament the BAR thus made with PICOTS while working, or leave it plain according to the pattern. To work Pillow Bride Ground: Hang on four pairs of

BOBBINS to a Pin hole by drawing up a loop of one pair through the edge and passing the other Bobbins through it, and work in CLOTH STITCH or in BEGINNERS' STEM to another edge in the pattern, to which attach the Bar by drawing up a pair of Bobbins as a loop through the edge, and passing the other pairs through it tail foremost; draw this loop tightly, twist the Bobbins, and carry them on to the next Bar required. To work a Bride Ground ornamented with a Pearled Edge upon one side: Hang on the Bobbins as before, work across and back in Cloth Stitch, twist six times, take the last Bobbin on the right hand in the left hand, raise it, take a pin in the right hand, twist it once under the thread, so as to make a loop round the pin, put it in the Pinhole, take up the Bobbin next to it, and twist it once round the pin; work back in Cloth Stitch to the left hand, and return again to the right, and repeat. When the required length is obtained, attach the Bar to the pattern as before described. To work a number of Bars so as to form a complicated Bride Ground see DEVONIA GROUND and HONITON GROUND.

The Réseau Grounds in Needle and Pillow Laces are much more difficult to make than the Bride Grounds, and from the time they take to execute, and the cost of the flax threads required for working them, they double the worth of the lace upon which they are executed. The foundation of all Réseau Grounds is a net pattern, and in Needle and Pillow Lace Ground is usually worked in the Brussels Net Ground, shown in Fig. 430 for the Needle made, and in Fig. 429 for the Pillow made. To work

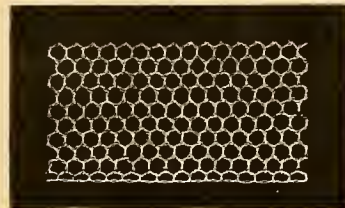


FIG. 429. GROUND PILLOW RESEAU.

Fig. 430: Begin the ground at a corner, as the holes will not otherwise pull into shape; fasten the thread to the lace or FIL DE TRACE, insert the needle at about the distance of one-sixteenth of an inch, bring it out as for a BUTTONHOLE, but twist the thread once round it, so as to make a twisted strand; work to end of space, and at the end of each row fasten the thread to the lace with a strong stitch, and sew over and over the threads back to the commencement, putting two twists into each loop; OVERCAST down the edge of the lace for 1-16 of an inch, and recommence making the row, putting the stitches this time into the loops made by the first row. The varieties of Needle made grounds, DAME JOAN, STAR, and STRAND, are described under their own headings. The Pillow Réseau Honeycomb ground (illustrated in Fig. 429) is worked but little at the present time, it having given place to the Pillow made Bride and the machine made net grounds. It is worked thus: Put up ten pairs of BOBBINS, make a whole CLOTH STITCH behind the pin on the right hand side, take up the



pair nearest the left hand, and make a HALF STITCH with the pair next to it; twist each pair twice, and put up a pin between them; take the pair on the left hand side of the pin, and make a Half Stitch with the pair next to the left hand; twist each pair twice, and put up a pin between them; continue this with each pair to the end of the row; make a whole Cloth Stitch behind the left hand pin, and work back to the right with the same stitch. The varieties of Réseau grounds are ITALIAN and MEHLIN,

**Guimpe.**—The French word for GIMP (which *see*), while it also stands for a wimple.

**Guimped Embroidery.**—A description of Raised Embroidery largely used in ancient church embroideries. To work: Cut out from parchment the portions of the work to be guimped, and tack these pieces on to the foundation material. To cover this padding over: Bring gold, silver, or silk thread up from the back of the material and pass it over the parchment and put it down again to the back,



FIG. 430. GROUND NEEDLE RESEAU.

POINT DE PARIS, TORCHON, TROLLY, and VALENCIENNES, and they are mentioned under their own headings.

**Gueuse Lace.**—This lace was manufactured in France before the time of Colbert, and also during the seventeenth century, and is better known as Beggars' Lace. Gueuse lace is a thread lace made upon the Pillow, the ground is Réseau, and the Toilé worked with a thicker thread than the ground. The lace that is now made resembling it is called Torchon, and is not so good.

opposite to where it came up. Work in this manner until the padding is quite concealed.

**Guipure.**—A lace term which has gradually become so widely diffused as no longer to bear a definite designation. The word comes from Guipé, a thick cord or thread, round which gold, silver, or silk threads were twisted, and became a lace term, when it was applied to the cord introduced into lace that was covered over with thread, and used to raise into relief the chief parts of a design.



Guipure gradually came to be applied to all laeces of large patterns that were connected with the Bride Ground or required no groundings, but as lately the word has also been applied to large flowing pattern laeces worked with coarse net grounds, it is impossible to lay down any hard and fast rules about it, but no fine patterned laeces or delicately grounded laeces are ever known as Guipures. See GUIPURE LACE.

**Guipure à Bride.**—A term applied to Guipure laeces whose grounds are made with BRIDES, to distinguish them from Guipures having no spaces left between the patterns.

**Guipure Bar.**—For the manner of working needle-made Guipure Bar see GUIPURE D'ART. To work a Pillow Guipure Bar: Throw out, while the pattern of the lace is in progress, four pair of BOBBINS, and work in CLOTH STITCH to the opposite side, and work the Bobbins into

Conté, but the patterns were also cut out of fine linen, and Appliqué to the ground. The work was then known as Laciis, although we find that term often used by old writers for the darned as well as the appliqué pattern. The Cluny Guipures of modern times are another revival of Opus Filatorium, and closely resemble Guipure d'Art. In ancient times the netted foundation and the pattern embroidered upon it were executed with gold and silver threads, or with coloured silk or flax, but the lace is now worked with the finest of linen thread when used for dress trimmings, and with a coarse thread if for furniture. A glazed thread or gimp can be run into the design as in Cluny Guipure.

The materials necessary for the work are wire frames of various sizes, with their wire foundation covered with flannel or ribbon, a wooden netting mesh, an ivory netting needle, long embroidery needles without points and with

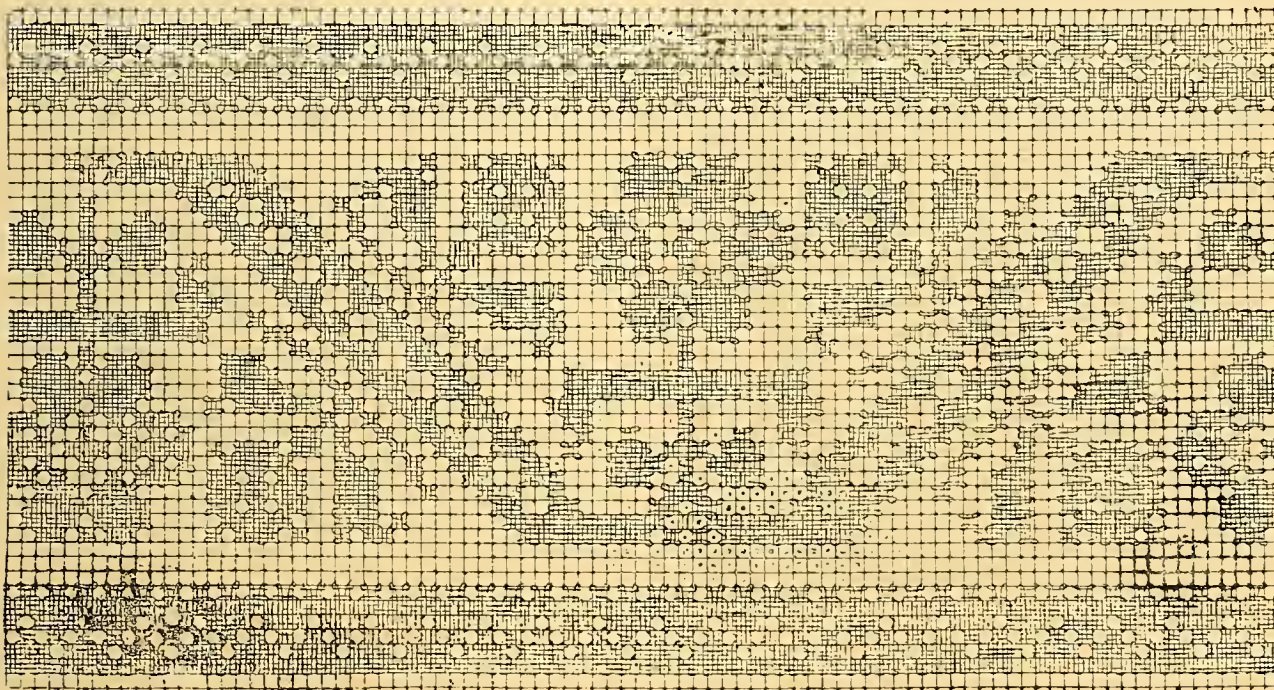


FIG. 431. GUIPURE D'ART—ANCIENTLY KNOWN AS OPUS FILATORIUM.

the lace at that point. Work the Bars alternately from side to side of the different parts of the patterns, so that the Bobbins taken away to form one Bar are returned by another if they are required.

**Guipure d'Art.**—In this lace, also known as Filet Brodé and Filet Guipure, we have the modern revival of the Opus Filatorium, or Darned Netting, or Spiderwork, so much used in the fourteenth century. During the Middle Ages this Network was called Opus Araneum, Ouvrages Masehes, Punto a Maglia, Laciis, and Point Conté, and its patterns are found in Vineiola's book, published in 1588. The network ground at that time was called Rezel and Résean, and is identical with Netting. When this ground was darned with a counted pattern the lace was known as Point

large eyes, and fine and coarse linen threads. To commence, the foundation has to be netted. The stitch used is the same as plain NETTING. For a square of lace, commence from one NETTING STITCH, and increase a stitche every row, until the width is formed. Then decrease a stitche every row, until only one stitche remains. For a long piece of lace, commence with one stitche, increase a stitche each row until the width is obtained, then net without increasing or decreasing until the length of the strip is worked, and then decrease every row until only one stitche remains. To make a circle foundation, net it as a square, and when in the frame mark out the circle with a thick row of BUTTONHOLE STITCHES, and cut away the foundation beyond the Buttonhole circle when the



lace is completed. After the foundation is netted, attach it, by lashing each outer stitch separately to the frame. The foundation must fit exactly into the frame, and each mesh must be square and drawn out to its fullest extent. If this is not properly done, the stitches worked upon the squares will be irregular, and the lace spoilt.

The stitches are now commenced. In ancient designs only one stitch, *Point de Toile* or the plain darning stitch, was used for the *Guipure*, not raised from the surface, and this description of lace is illustrated in Fig. 431, p. 233, where the darned meshes form a conventional rose and leaf pattern connected together with diagonal lines. In the *Guipure en Relief*, or raised patterns of the same period, two or three stitches were introduced. These are illustrated in Fig. 432, where the netted foundation is covered over

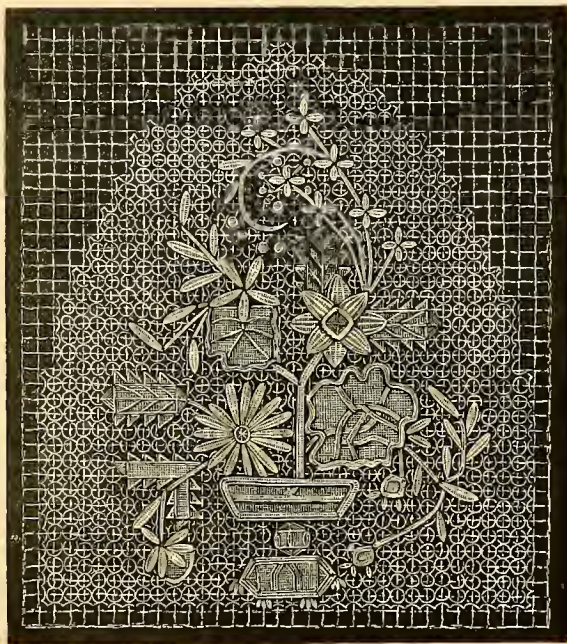


FIG. 432. GUIPURE D'ART—GUIPURE EN RELIEF.

with *Point d'Esprit*, the thick parts of the pattern in *Point de Toile*, and the relief parts in *Point de Reprise*. The varieties of stitches that are now used in *Guipure d'Art* are of modern origin: they are, however, chiefly copied from old *Needle Point* laces, and their use serves to increase the value of the work and to enhance its beauty; but not more than from four to six varieties should be worked in one design, or its uniformity and solidity will be destroyed. The different stitches are described under their various names. They are all worked on to the netted foundation as follows: Be careful that the netted foundation squares are perfectly true before commencing the stitches; begin in one corner of a square by attaching the thread firmly to the knot, and work from side to side until that square is finished; then run the thread over the line of the netted foundation to the next square, and work in that. Should the next stitch to be worked not commence

in the square immediately joining the last worked, CORD the thread over the lines of the intermediate squares so as to conceal it until the place is reached. Solitary squares must be begun and fastened off in the square, but do not fasten off the thread unnecessarily, and take great care that the commencement and fastening off is perfectly secure. Fig. 433 is a working detail showing an unfinished square of lace, so as to give the manner of working. The centre is a *POINT CROISÉ WHEEL*, surrounded with *POINT DE FESTON* in cone shape, and finished with long ovals, taken over one or two meshes, according to the size. These are surrounded with a line of *POINT DE TOILE*, worked so as to form a diamond and enclose the other stitches. The dots on the pattern indicate where the *Point de Toile* is to be worked to complete the diamond. The letters *a a a a* mark where *POINT VENISE* is worked

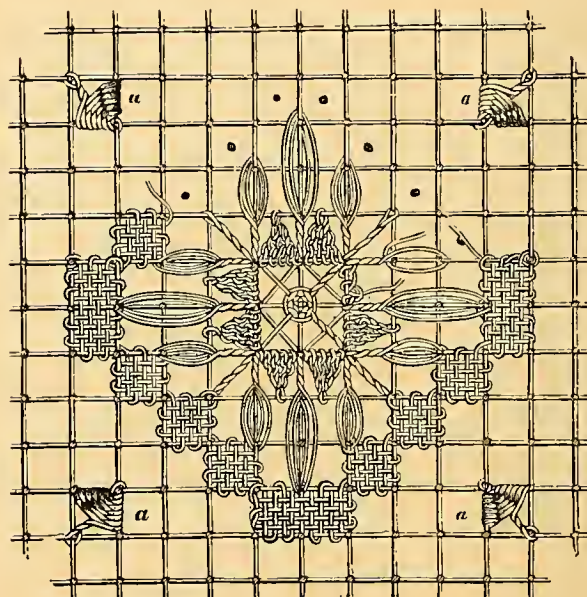


FIG. 433. GUIPURE D'ART—WORKING DETAIL.

on the four corners of the square. For manner of working the various stitches see their headings. When the netted foundation has been sufficiently covered, unpick it from the frame, and either surround it with an edging formed of *BUTTONHOLES*, or tack a narrow lace to it as a finish, or make it up in alternate squares with coloured silk or satin. In some *Guipure d'Art* designs the netted foundation is cut away, so as to leave quite open squares between the thick pattern parts. When this is done four or sixteen meshes are cut away, and the edges firmly *Buttonholed round*, *PICOTS* being formed over the knot of the netted foundation wherever it appears, thus securing the cut edges more firmly, and ornamenting the sides of the open space.

*Cone*.—This stitch is also known as *Point Pyramide*; and is made of *Point de Toile* worked in a cone shape over the centre of four squares. To work: Take four meshes arranged as a square, and from the centre line at the top



carry four threads down to the bottom line, fastening two at the outer knots on each side, and the other two at an even distance between these knots and the centre. These lines all meeting at the top in the centre and diverging over the whole space at the bottom, form the Cone or Pyramid. Interlace them with POINT DE TOILE, darning over and under each line, and take in the middle line of the mesh in the working. Fill in from the point to the bottom of the Cone, and keep the lines in their pyramid form and without dragging the stitch. Cone can be made with only three lines if required. It is then worked over three meshes upon one line, and a centre mesh above, instead of over a perfect square. Add the two outer lines and one as a centre, and form the two side lines of the Pyramid by the two sides of the middle mesh of the three on one line.

*Cord Stitch.*—This is a thick stitch worked round three sides of a square with a number of corded threads, and taking up six square meshes. To work: Carry a thread across the outer right hand square (see Fig. 434), and CORD

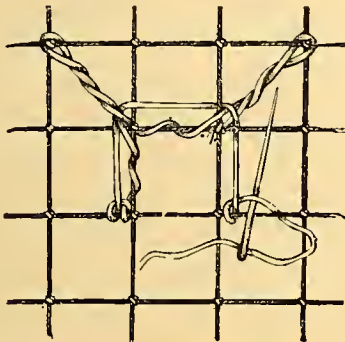


FIG. 434. GUIPURE D'ART—CORD STITCH—DETAIL A.

it back by twisting round it; then Cord it along the centre mesh and carry it across the left hand outer mesh, and Cord that back; Cord down the left side of the centre mesh, and pass the thread round three sides of it (as shown in Fig. 435), and return back by twisting the cotton

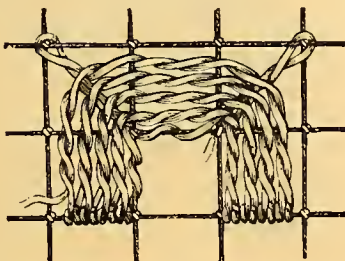


FIG. 435. GUIPURE D'ART—CORD STITCH.

round the thread; pass another thread round the three sides of the centre mesh, and Cord that back; work four lines until the stitch is finished, as shown in Fig. 435.

*Etoile Stitch.*—Also known as Star, and made to fill in nine or sixteen squares of a netted foundation, with combinations of Slip Stitch, Point de Toile, Point de Venise, or Point de Reprise, arranged so as to form stars. To

make an Etoile over sixteen squares (as shown in Fig. 437): Make SLIP STITCH over the four corners of the square of four meshes, crossing in the centre, as shown in Detail A (Fig. 436). Bring the thread out in the centre of the square, and wind it round and round, over and under the Slip Stitch, so as to form a close WHEEL. Work POINT

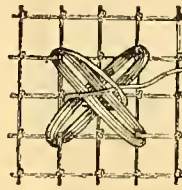


FIG. 436. ETOILE—DETAIL A.

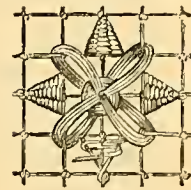


FIG. 437. ETOILE.

DE REPRISE as a CONE, so as to form the four points that complete the Etoile. To make an Etoile over four squares: Make a plain cross, and then a St. Andrew's Cross over the four squares, and form a Wheel centre by darning over and under the threads forming the crosses.

To make an Etoile over nine squares (as shown in Fig. 438): Work SLIP STITCH in each outside corner, and POINT DE TOILE to fill in the centre square, and the Cones that fill in the other squares and form the star. To make an Etoile over sixteen squares: Make a cross from the four corners of the outer squares, and knot the cross to the netted foundation in



FIG. 438. ETOILE.

the centre. Then Slip Stitch round every outer knot of the square, and take the stitch to the centre each time. Treat the cross just made as a knot, and Slip Stitch round it, so that sixteen rays are formed. Each ray is formed with three threads passed round the knot and into the centre. Complete the Star with a close WHEEL centre. Fancy Etoiles can be made so as to entirely fill in a whole square of lace with a star-shape pattern like Fig. 439 and 440, or so as to fill in the four corners of a square, like Fig. 441 (page 236).

To work Fig. 439: Work a POINT CROISÉ as a

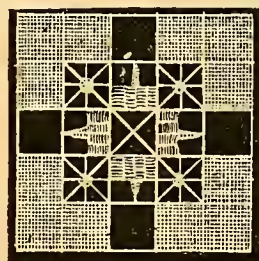


FIG. 439. GUIPURE D'ART—ETOILE, FORMED OF MALTESE POINT.

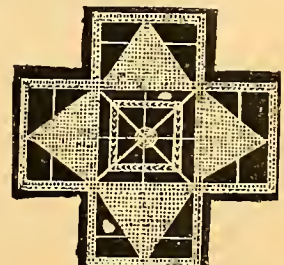


FIG. 440. GUIPURE D'ART—ETOILE, FORMED OF POINT DE TOILE.

centre, and fill in the four squares round it with MALTESE POINT. Leave the four squares beyond the Maltese Point ones plain, and fill the ones at the side with WHEELS, and work POINT DE TOILE over the rest of the netted foundation.



To work Fig. 440: Make an eight-armed WHEEL over the four centre squares, with a BUTTONHOLE square as a finish. Work POINT DE TOILE in pyramid shape in the four squares on each side surrounding the Wheel, and outline the lace with a Buttonhole edge. Fig. 441

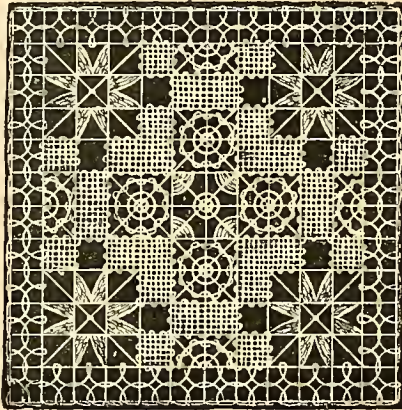


FIG. 441. GUIPURE D'ART—ETOILES, FORMED WITH POINT DE VENISE.

illustrates Etoiles used at the four corners of a square. The Etoiles make with POINT DE VENISE, the thick part of the design with Point de Toile, and the open part with POINT D'ESPRIT and Wheels.

*Genoa Stitch.*—Used in the making of Greek Lace as well as in Guipure d'Art, and resembling the Point de Reprise used in Guipure en Relief. Genoa Stitch is worked over two or three foundation threads, according to the thickness of the Bar it is to form. To work over two foundation threads, as shown in Fig. 442: Pass two threads across the space to be filled, secure them

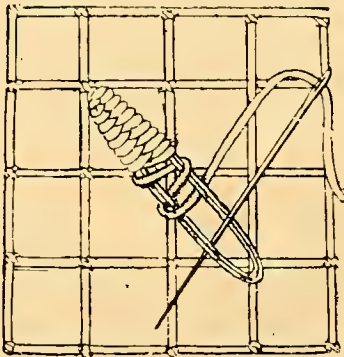


FIG. 442. GUIPURE D'ART—GENOA STITCH.

tightly, and leave one-eighth of an inch between them, then darn over and under the two threads until a solid compact line is made, with a plait in the centre. To work over three foundation threads: Cross the space to be filled with three foundation threads: Cross the space to be filled with three foundation threads, putting them not quite an eighth of an inch apart, and darn in and out of them as before; the third thread will make the thick close line wider than the one formed with only two foundation threads.

*Guipure Bar.*—Only occasionally used in Guipure en Relief as part of the design. To work: Either throw a

thread across a square mesh and cover it with a thick line of BUTTONHOLE, or use the netted foundation for the Bar, and work over that a close, thick row of Buttonhole.

*Guipure en Relief.*—The most effective ornament to Guipure is the Raised Work that is made as part of the design, and that is worked over the flat stitches that fill in the netted foundation. This Raised Work is principally formed of Genoa Stitch or in Point de Reprise, arranged as sprays of leaves and flowers, quite separate from the work beneath; but large raised crosses and stars and long lines



FIG. 443. GUIPURE EN RELIEF—FLOWER SPRAY.

can be formed with it. The foundation beneath the raised work is sometimes left plain, but is generally filled in with either POINT DE TOILE or POINT D'ESPRIT. To work Guipure en Relief: Fasten the thread across two or more squares, according to the length of the leaf, and make an oval with it, then darn the thread thickly in and out of this oval.

To work the spray shown in Fig. 443: For the petals of the flower, throw the thread across two squares and form an oval, and then bring a thread up the centre of the oval, darn in and out between these three threads, the additional thread giving the veined look to the petals. Work all the

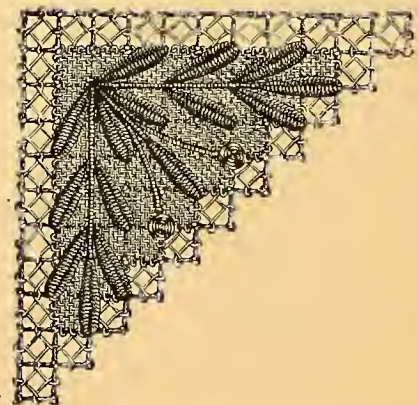


FIG. 444. GUIPURE EN RELIEF—CORNER.

petals in this manner, and fill the centre of the flower with a WHEEL. Work the leaves in the same way and form the stems with a thread thickly OVERCAST. Connect the stems to the netted foundation by occasionally including that in the Overcast.

To work the corner shown in Fig. 444: Commence



the netted foundation with one stitch, work ten rows, and increase a stitch each row. Fill in the outside line of stitches with POINT D'ESPRIT and the whole of the interior with POINT DE TOILE. Over the last work the Guipure en Relief; the leaves in GENOA STITCH, as shown in Fig. 442, the stems in OVERCAST, and the buds as close WHEELS.

To work the lappet shown in Fig. 445: NET the foundation and BUTTONHOLE round the edge. Work the stars in POINT DE TOILE, the loops proceeding from them as OVALS, and the twelve-armed star in GENOA STITCH, with three foundation threads, distinct from foundation,

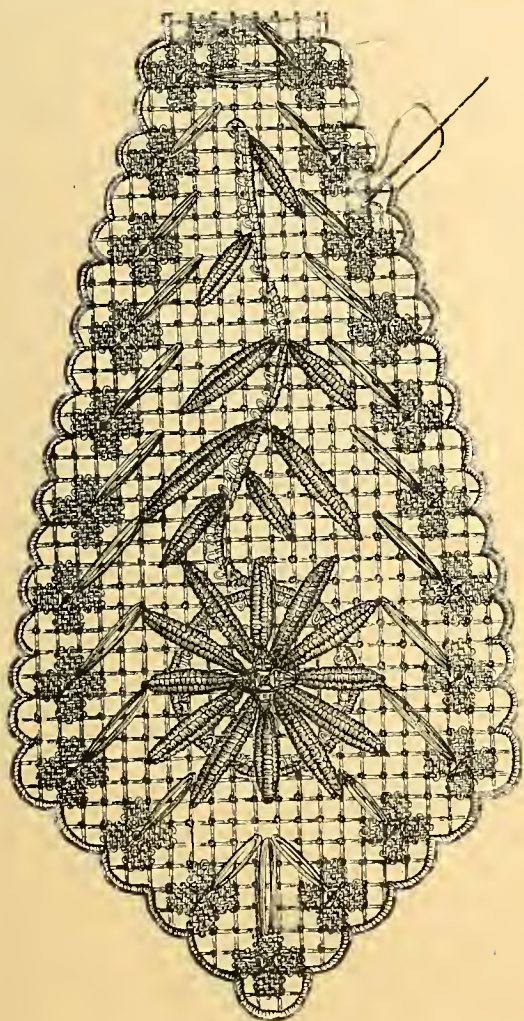


FIG. 445. GUIPURE EN RELIEF—LAPPEL.

as shown in Fig. 446, and the leaves in the same stitch; for the stem and the circle Buttonhole a thread laid over the foundation, and ornament it with loops as PICOTS. Cut away those parts of the foundation that are not required when the work is finished.

To work the corner shown in Fig. 446: NET the foundation as before mentioned, fill in the outside line of stitches with POINT DE TOILE and the rest of the netting with POINT CROISÉ. Work the sprays of leaves in GENOA STITCH, as shown in Fig. 442, and the stems in OVERCAST. For the seed vessel, work the centre in Toile,

and fill in four squares of the foundation with that stitch. Darn over the outside of these squares in the oval shape shown in the illustration, so as to raise that part above the centre. Work three small Genoa Stitch leaves at

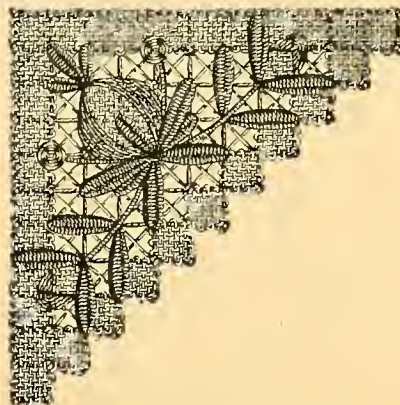


FIG. 446. GUIPURE EN RELIEF—CORNER.

the point of the seed vessel, and four large and three small leaves at the base. Make the buds of close WHEELS, and with Point de Toile and SLIP STITCH.

*Jours.*—These are the open stitches in Guipure, and are so called to distinguish them from the thick stitches. The term includes Point d'Esprit, Point Croisé, Ovals, Point de Gerbe, and Wheels formed with Point d'Esprit.

*Maltese Point.*—A variety of Cone or Pyramid, and deriving its name from its stitches being arranged so that four of them form a Maltese Cross. To work: Twist the thread for a short distance round the lower line of a square mesh, then loop it round the upper line and return it to the lower, so that the two lines form a pyramid; twist the thread up one of these to the top, and interlace these two threads together with POINT DE

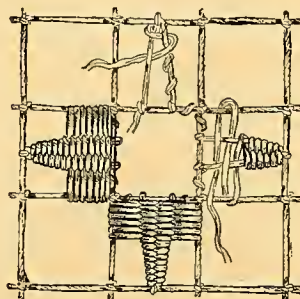


FIG. 447. GUIPURE D'ART—MALTESE POINT.

VENISE for half the length of the square (see Fig. 447); then carry the thread so as to take in the netted outer lines of square, and work in Point de Venise down to the bottom of the square, passing the thread over and under the four lines each time.

*Ovals.*—These are long loops of an oval shape worked in the centre of a square mesh, or in the centre of four meshes. To work: Twist the thread round the netted foundation until it reaches the centre of a square, then carry it down from the top to the bottom line of the mesh, loop it through and bring it back to where it started from;



loop it through at that place, and form the Oval with three loops, then twist the thread round the netted foundation

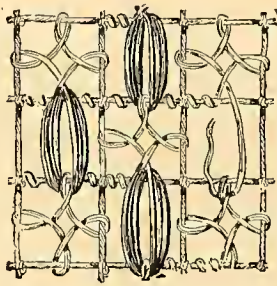


FIG. 448. GUIPURE D'ART—OVALS AND POINT D'ESPRIT STITCH.

to the next square. Fig. 448 is an illustration of a piece of

*Picot.*—These ornaments to the edge of Wheels, Bars, and the outer edge of Guipure, are made in various ways. To finish a Bar or an Edge with a fringe of loops: Work a **BUTTONHOLE** upon the Bar, and insert the needle into the lower part of it, so as to make a loop at its edge, then continue the row of Buttonholes, and work a loop into every third Buttonhole.

To ornament a Wheel or a Bar with a thick Picot: Make a **BUTTONHOLE** into the edge of the foundation, leave the working thread plain for the eighth of an inch, then make a tight Buttonhole upon it, two upon the space left plain, and one into the foundation close to the first made Buttonhole. Picots are also made round a knot of the netted foundation in the shape of a cross or star; they then form part of the design of the lace in the manner illustrated in Fig. 449.

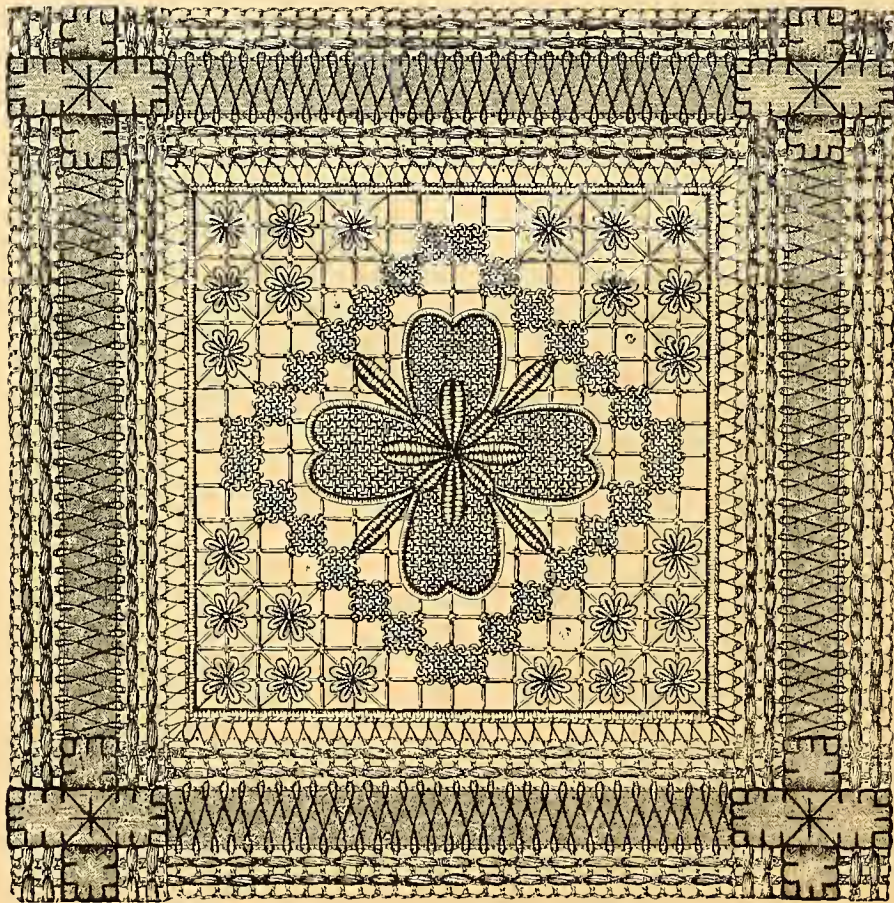


FIG. 449. GUIPURE D'ART—SHOWING STAR, PICOTS, GUIPURE EN RELIEF, AND POINT DE TOILE.

Guipure where four Ovals form an open cross, with corners and centre filled in with **POINT D'ESPRIT**.

*Overcast.*—Used to form the fine stems to the leaves in Guipure en Relief. To make: Either cover a line of the netted foundation with close **OVERCAST STITCHES**, or throw a thread across the lace, secure it with a knot, and Overcast over that.

To work as a cross: Fasten the thread securely and push the needle half through the knot, so that the point comes out in one of the angles of the mesh; wind the thread round the needle from right to left ten times, place the left thumb upon it to keep it steady, and pull the needle through, leaving the wound threads forming a thick loop between the meshes. Secure this with an **OVERCAST**,



and push the needle again half through the knot and bring it out in another angle and repeat. Fill in the four angles surrounding the knot so as to make a cross in this manner.

To make the eight pointed star in Fig. 449 (page 238): Work a POINT CROISÉ over a square of four meshes, knot it to the foundation in the centre, then fill in each angle as described in the Star. The remainder of the design work as follows: The centre work in POINT DE TOILE, BUTTONHOLE round its edge, and ornament it with GUIPURE EN RELIEF in a Star pattern. Surround this centre with a diamond in Point de Toile, and form the thick outer edge with the same stitch, where ornament it with HERRINGBONE worked over it; run lines of thick Glacé thread upon each side of the thick edges, and connect the last to the Buttonhole surrounding the inner square with a line of Herringbone.

*Point Croisé.*—This stitch is either used for grounding a design in the same manner as Point d'Esprit, or to fill in single meshes, and it is varied by being made with either a plain or twisted thread. The stitch consists of two lines of Point Serré, forming a cross in a mesh, which is finished with a single Buttonhole on a rosette in the centre, where the four threads meet. To work simple Point Croisé: Work a line of POINT SERRÉ across a certain number of square meshes, from left to right of the lace, and return back over the same meshes with another line of Point Serré, but where the second line crosses the first in the centre of the square, make a single BUTTONHOLE with it over the diagonal line there, then take it down to the lower left knot of the mesh, twist it round, and pass it into the next mesh. Buttonhole it over the diagonal line there, and take it up to the top left hand knot of that mesh, and repeat until all are filled with the cross.

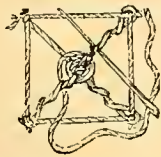


FIG. 450. GUIPURE D'ART TWISTED POINT CROISÉ.

To work a twisted Point Croisé: Make a loose loop from the left hand top knot to the right hand top knot of a mesh, and twist the thread back to the centre, then loop

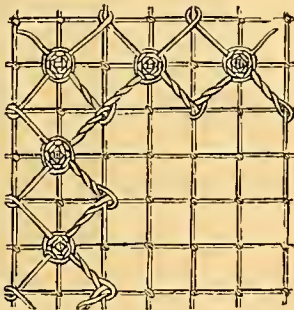


FIG. 451. GUIPURE D'ART—POINT CROISÉ.

it into the right hand lower knot, and twist it back to the centre, then into the left hand lower knot, and twist back into the centre, unite the threads with a Buttonhole or form a close WHEEL (as shown in Fig. 450), and

finally twist the thread up the first loop to the place it started from.

To work Fig. 451, which is a combination of the twisted and simple Point Croisé, over four meshes: Take a diagonal line across two meshes from left to right, and twist this up to the centre; take the thread down to the left hand lower knot, twist it up to the centre; here make a close WHEEL round the three threads, and then pass the thread, without twisting it, up to the top right hand knot, and commence another stitch over the next four meshes.

*Point de Bruxelles*, also called *Point de Feston* (which see).

*Point d'Esprit.*—This is a light open stitch, most used in Guipure, as it fills in the netted squares with many varieties of design, the foundation of all being a simple loop. It can be worked as a single loop in each square, as shown in Fig. 452, or as four loops in a square, also shown in Fig. 453, or as an interlaced thread, as

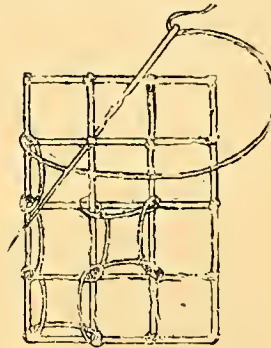


FIG. 452. POINT D'ESPRIT.

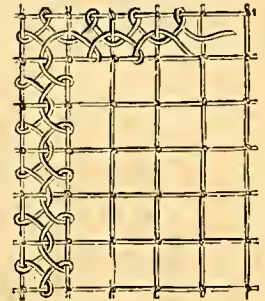


FIG. 453. POINT D'ESPRIT.

shown in Fig. 453, or as filling in the entire ground of the netting, except where a thick pattern is worked in Guipure en Relief (see Fig. 432), or as a Wheel or Star; in fact, the combinations that can be made with it are numerous. To work for a single line: Fasten the thread close to a knot in the square, put the needle under the next knot, and draw up loosely so as to make a loose BUTTONHOLE (see Fig. 452), and work a row of these loose Buttonholes one into every square. To fill in a square: Work a loose Buttonhole over every knot of the netted foundation. To interlace: Work a loose Buttonhole into every mesh, not round the knot, but in the centre, and return by a similar row of Buttonholes on the line beneath those just made, interlacing the second loops with the first made ones over the side lines of each mesh (see Fig. 453).

To make Diamonds with Point d'Esprit: Fasten the thread at the right hand top knot of the square, put it under the bottom line of the square without looping it, and then over the left hand top knot without looping it; work the whole line so, and then return back with the same stitch, only varied, by taking in the old thread with the new. Where they meet in the centre of a square, a diamond is formed by the points of the stitches in the two rows.



For interlaced Point d'Esprit with an open round in the centre: This requires four square meshes, two each way; work a single BUTTONHOLE line round the outside of all the squares, and then run the thread into the loose part of every loop, and draw it up as a circle, and finish by OVERCASTING this circle. For WHEELS in Point d'Esprit see WHEELS.

*Point de Feston.*—This consists of a Buttonhole Stitch worked from side to side of the mesh, either as a single line to form a border to a pattern, or as a number of lines to fill in a mesh with a pyramid-shaped design. To work as a Border: Fasten the working thread to a knot, and OVERCAST round each side of the various meshes that are to form the border to the lace, or to that piece of the pattern. Work close rows of BUTTONHOLE over this Overcast, and ornament the thick line thus formed with PICOTS, or leave it quite plain.

To work to fill in successive meshes, and as shown in Fig. 454: Begin at the left side of a mesh and work six loose BUTTONHOLES to the opposite end, making each stitch loose enough to allow of a needle being put into it. Work back from right to left, and make four loose Buttonholes, fastening them into the four centre Buttonholes of the last row. Work again from left to right with three

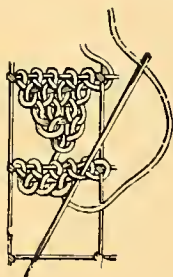


FIG. 454. GUIPURE D'ART—POINT DE FESTON.

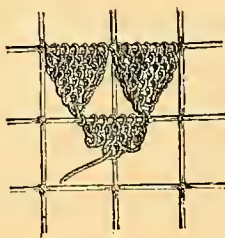


FIG. 455. GUIPURE D'ART—POINT DE FESTON.

Buttonholes fastened into the centre stitches of the last row; return with two stitches, and finish with only one Buttonhole quite in the centre, and forming a point. Pull this stitch down to the square beneath, and fasten it there in the centre of the line, then OVERCAST to the left of that mesh, and commence another stitch.

To work Fig. 455: Fill in a square mesh as described above, but with eight BUTTONHOLES, and when the last stitch is reached, instead of Overcasting along the square beneath it to the left and filling that mesh, commence at once to work Buttonholes to the right, and work four Buttonholes upon half that mesh, and four upon the mesh on the right hand next to it; work the stitch as before, but upon each side of two meshes, and not in the centre of one. Point de Feston is sometimes used instead of POINT DE TOILE or POINT DE REPRISE to fill in a mesh; it is then made with straight rows of eight Buttonholes worked backwards and forwards without diminution until the entire square is filled in.

*Point de Gerbe.*—So called from the resemblance the stitch bears when completed to a sheaf of corn. It is a variety of Point Faisceau. To work: Loop the thread

over the top line of the mesh, and secure it after looping with a BUTTONHOLE, then simply loop it over the lower line of mesh without securing it; repeat the stitch in the same square five times, and then draw the threads together in the centre by enclosing them all in a Buttonhole.

*Point de Repasse.*—See *Point de Toile*.

*Point de Reprise.*—This is a thick stitch, and will be found in nearly all patterns, either filling in one separate netted square or a number together with thick lines of thread. To work for one square: Pass the needle under the top line of the square and over the bottom, and work upwards and downwards until the square is filled (see Fig. 456).

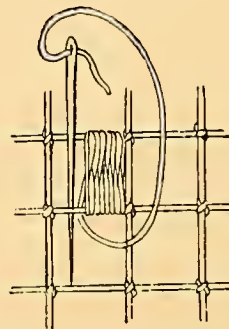


FIG. 456. GUIPURE D'ART—POINT DE REPRISE.

To work several squares together: Pass the needle over and under each thread of a mesh until the last is reached, then return with a similar line back, only reversing the over and under so that the threads interlace.

To work large netted meshes quite thick: Make a foundation of four diagonal lines to fill in the square, and then darn these in and out and backwards and forwards, including the outer lines of foundation in the darning, and forming the ribbed appearance shown in Fig. 457.

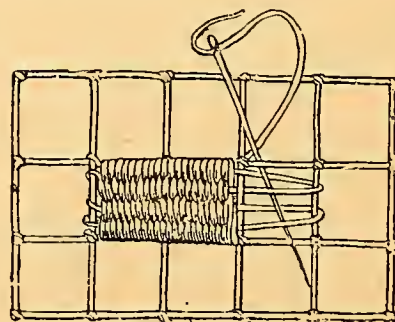


FIG. 457. GUIPURE D'ART—POINT DE REPRISE.

*Point de Toile.*—Also known as Point de Repasse, and one of the stitches most used in Guipure, as either it or Point de Reprise are worked to form the thick parts of most designs. It is a simple darn, worked with great care and exactitude in and out the meshes, and so filling in their centres. Each mesh can be separately darned over, or a whole row darned over at once, the important part of the stitch being that the same number of threads are used



in every square, any departure from this rule entailing a loss of regularity in the work. To work Point de Toile as one square: Fasten the thread firmly in one corner of the mesh to be filled, then pass the needle round the thread of the mesh nearest it, cross to the opposite side, pass it over that thread, bring it back to where it started from, and repeat, so that four or six threads, according to the size of the mesh, are laid across the square; then slip the thread round the corner, and darn in and out of these threads, by taking and leaving each alternate thread. Darn in four or six threads corresponding with the number laid across.

To work Point de Toile as shown in Fig. 458, and over several squares: Take the longest line of squares, and pass the four or six threads from end to end of them, over and under each mesh as they reach it; then slip the thread round the last corner, and darn as before if the stitch is to cover one long single line of meshes; but when it is required to form several thick squares in different directions, place the threads across in position both for their length and width before they are darned together, and darn straight down their width at once without reference to the number of squares to be filled in.

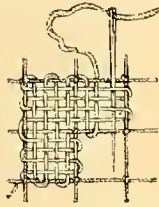


FIG. 458. GUIPURE D'ART—POINT DE TOILE.

*Point de Venise.*—A stitch largely used in Guipure to fill in the angles of meshes, and also in Guipure en Relief to form raised masses. Different designs can be made by the various arrangements of Point de Venise in angles, but the stitch is the same in all of them. To work single Point de Venise: This consists of filling in only one angle of a square, and is shown in Fig. 459. Carry a thread diagonally across a mesh, twist it round the upper knot, and loop it backwards and forwards over the two sides of the mesh, so as to interlace the diagonal thread each time,

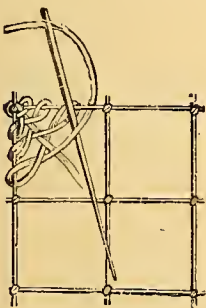


FIG. 459. GUIPURE D'ART—SINGLE POINT DE VENISE.

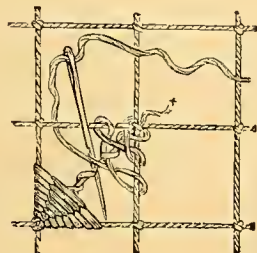


FIG. 460. GUIPURE D'ART—DOUBLE POINT DE VENISE.

and cover over the three threads and form a triangle. Work until the mesh is half filled; then CORD up the diagonal thread, and commence in another square.

To work Double Point de Venise, as shown in Fig. 460: Work as before, but before the centre of the mesh is quite reached CORD up the diagonal line, and make another Point de Venise into the corner opposite the one first filled.

Single Point de Venise is frequently worked as shown in Fig. 461, in the corner angles of nine meshes, the other meshes being filled in with WHEELS made with POINT CROISÉ, and with a centre of POINT DE TOILE.



FIG. 461. GUIPURE D'ART—POINT DE VENISE, POINT CROISÉ, POINT DE TOILE, & WHEEL.

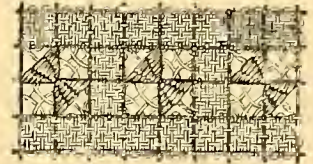


FIG. 462. GUIPURE D'ART—BORDER OF POINT DE VENISE, POINT D'ESPRIT, AND POINT DE TOILE.

A good border pattern is made as shown in Fig. 462, with Point de Toile, POINT D'ESPRIT, and Single Point de Venise.

*Point Événail.*—A variety of POINT DE VENISE, and a stitch formed by filling up with a three-quarter Wheel three of the centre corners of four meshes. Point Événail is made in two ways; the simplest, illustrated in Fig. 463, is worked as follows: Fasten the working thread

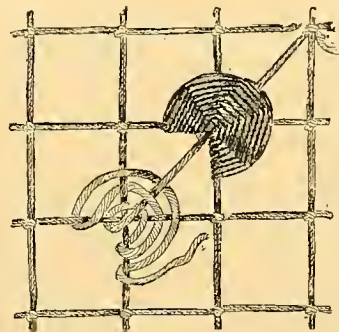


FIG. 463. GUIPURE D'ART—POINT ÉVÉNAIL.

diagonally across a mesh and wind it round the lower knot, and then over and under as in darning the four threads of the meshes and the one thread across the mesh just added. Do not darn the thread as a continuous

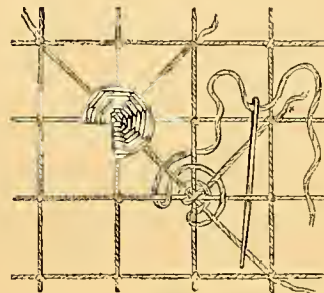


FIG. 464. GUIPURE D'ART—POINT ÉVÉNAIL.

round, but loop it back each time it reaches the two outer threads of the mesh, so that it forms a three-quarter WHEEL and leaves one side of the knot unenclosed. When a large enough Wheel is formed, run the thread



close up to the knot and pass it diagonally across the mesh on that side at the part not filled in and commence another stitch.

To work Fig. 464: Before commencing the stitch, carry a separate thread in a diagonal direction across three or four meshes; then fasten the working thread in a contrary diagonal direction across a mesh, so as to meet the first thread at a knot, and darn in and out the six lines that there meet in the same way as already described, leaving one side of the knot free.

*Point Faisceau.*—A stitch not much used in Guipure, but forming a variety of Point de Toile and Point de Feston for filling in thick parts of the lace. When worked it presents the appearance of a number of Herringbone Stitches united together with a loop in the centre. To work: Fasten the thread securely to the left hand top knot of a square mesh, take it down to the bottom, and loop it there round the bottom thread and secure it with two turns round that thread, take it up to the top, loop round, and secure it as before; take it down again to the bottom, cross it over the last thread in so doing, and secure it. Continue to pass up and down the mesh in this way until it is filled with ten threads, then fill in the next square with the same stitch and any others in the pattern. Finish by fastening a fresh thread where the first was fastened, carry this down to the centre of first square, and make a **BUTTONHOLE**, taking in all the ten threads in it; run the thread up to the right hand top knot of the mesh and fasten there, and then down into the middle of the second mesh, where repeat the Buttonhole, and continue to repeat the Buttonhole in every square.

*Point Lâche.*—A stitch worked diagonally across a mesh so as to form a filled-in triangle. To work: Fasten the thread to the top left hand knot of the mesh, secure it with a **BUTTONHOLE** round the top line, then pass the thread to the left hand line of the mesh, and there secure it with a Buttonhole, and continue to pass the thread between the two lines, and Buttonhole it to them until it fills in the mesh to the centre with a number of diagonal lines.

*Point Pyramide.*—See *Cone*.

*Point Serré.*—A variety of Point de Feston worked as a single line or as a filled-in diamond in the centre of four square meshes. It consists of a **POINT DE FESTON** drawn tight at each stitch instead of being left as a loop. To work as a single line: Loop the thread round the bottom left hand knot of a square and then round the top right hand knot, draw it up tight, and continue to the end of space. (This is shown in the top line of Fig. 465.) For the rest of the design work a

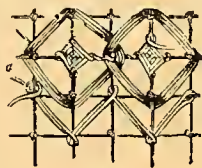


FIG. 465. GUIPURE D'ART—POINT SERRÉ.

To work as a diamond: Loop the thread round the centre knot of four squares and then round every thread of the foundation that holds that knot in succession. Work round the knot seven times with these loops,

until the close diamond, shown in Fig. 466, is made. To finish Fig. 466, work three more of the close diamonds, and surround them with interlaced **POINT D'ESPRIT** and a line of **BUTTONHOLE** scallops.

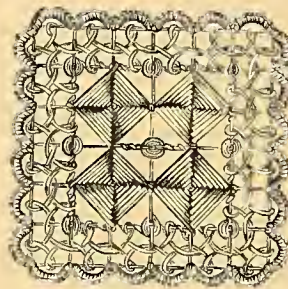


FIG. 466. GUIPURE D'ART—POINT SERRÉ.

*Point Tiellage.*—An open stitch formed of crossed threads, and worked as follows: Carry the thread diagonally across a mesh, and twist it round the knot so that it comes out at the back of the next mesh. Run up the netted foundation across the squares with this

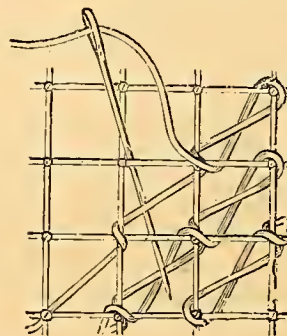


FIG. 467. GUIPURE D'ART—POINT TIELLAGE.

stitch (see Fig. 467), and to return make the same stitch back, but reverse the direction of the diagonal line, so that it crosses the first one in the centre of every square.

*Rayleigh Bar.*—Worked like Guipure Bar, but instead of straight Bars along a design, work irregularly shaped Bars. See *Guipure Bar*.

*Rone.*—Also called Wheel and Spider Stitch, and made either with Point Croisé and Point de Toile, or of Point d'Esprit. To work as shown in Fig. 468, with **POINT CROISÉ**: Pass the thread across into the four corners of the square and into the centre of the four sides, and twist it up each thread in returning to the centre. Then pass it over and under each thread as in **POINT DE TOILE** until a large rosette is formed in the centre. The outer edge of this rosette can be ornamented with **PICOTS**. The size of the Rones made in this manner are varied by the number of the squares of the netted foundation they are worked over, one square being the smallest, sixteen the largest, and four squares the usual size. Rones of Point d'Esprit are made



FIG. 468. GUIPURE D'ART—RONE.



thus: Work upon a square made of four meshes, and fill in with an open Rone made in two ways. For one, work a POINT D'ESPRIT in every square, and connect the loops together with a thread run into them so as to draw them

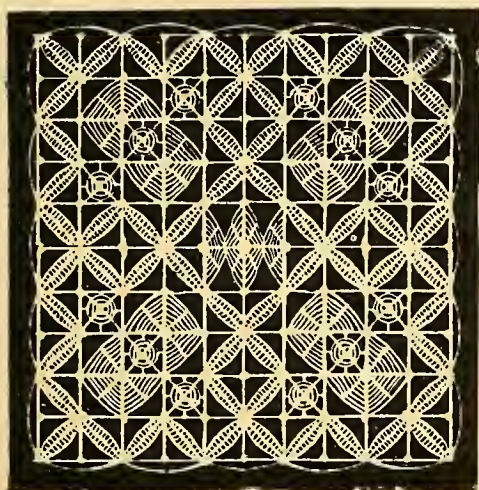


FIG. 469. GUIPURE D'ART—ARRANGEMENTS OF RONES.

together, and make an open round; for the other, make a POINT CROISÉ from the four corners of the square and

half way between the centre knot and the Point d'Esprit edging.

Fig. 469 illustrates various arrangements of Rones. The thick parts of the pattern are made of GENOA STITCH as worked in GUIPURE EN RELIEF, the Rones filling in one square of POINT CROISÉ, while the Spider web Rones are made as follows: Take a foundation thread across the square from corner to corner, and CORD it back up to the centre, run the thread from this to the knot and Cord it back to the foundation thread and along to where it first commenced. Then fill in the angle with lines of thread at even distances apart, and loop each line round the thread taken to the knot when they come to it. To make a perfect Rone fill in the angles of four squares with this stitch, but in the illustration, with the exception of the centre, only three angles are thus filled, and the fourth is filled with a Point Croisé Wheel.

*Slip Stitch.*—Worked as Point Lâche so as to fill in half a mesh with a thick triangle, but as a series of loops from corner to corner without the securing Buttonhole. (See *Point Lâche.*)

*Spider.*—See *Rone.*

*Wheel.*—See *Rone.*

**Guipure de Flandre.**—The name given generally to old Flemish Laces made on the pillow, to distinguish them from the Flemish Laces made with the needle.

**Guipure en Relief.**—See GUIPURE D'ART.

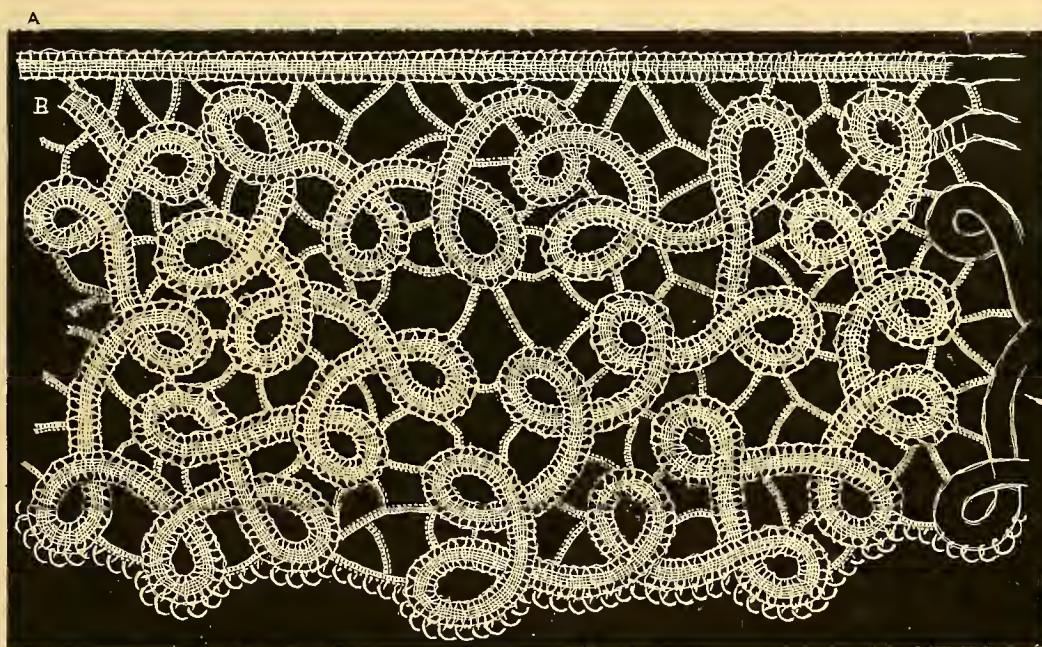


FIG. 470. GUIPURE LACE.

knot it together in the centre, work a loose Point d'Esprit in every square, counting the threads as a square so that eight Point d'Esprit are made. Draw these loops together with a thread run round them, so as to form an open circle

**Guipure Laces.**—The making both of Braid and Tape Guipures and the more elaborate kinds, such as Flemish Point or Point de Brabant, differs but slightly from that used in Honiton Lace, which is a Guipure worked with very



fine thread, a variety of stitches, and with Raised Work, while the ordinary Braid Guipures are worked with coarse thread and with Cloth Stitch, joined by Bars, and with plain patterns; and the Flemish Points without Work in Relief. The method of dressing the Pillow, pricking the patterns, winding the Bobbins, and making the stitches are the same in all, and are described under their own headings; therefore it will not be necessary to recapitulate them for these coarser laces. To work the pattern, Fig. 470, which is entirely formed with Braid and Bars, and is a copy of a lace made in the seventeenth century: Prick the pattern upon parchment, and mount it upon the PILLOW, with the straight tape edge to the right. Dress the Pillow, and hang on seven pairs of BOBBINS, filled with fine thread, and a pair

Plain Edge until the first curve is reached; round the curve with FALSE PINHOLES on the inside until the place where the braid crosses is reached; make a SEWING by drawing up a thread with the crochet hook and passing the next Bobbin through the loop tail foremost; make this Sewing upon each side of the Braid, working over the Braid to prevent it from moving when taken off the Pillow; drive the pins in at the places where the Sewings are made, so that they do not catch in the lace, and as the work proceeds remove these pins, leaving only a sufficient number to keep the lace in its place. Work with Cloth Stitch and Plain Edge all the rest of the pattern, making the curves with False Pinholes in the inside, and attaching the pattern wherever it touches either the curves or the

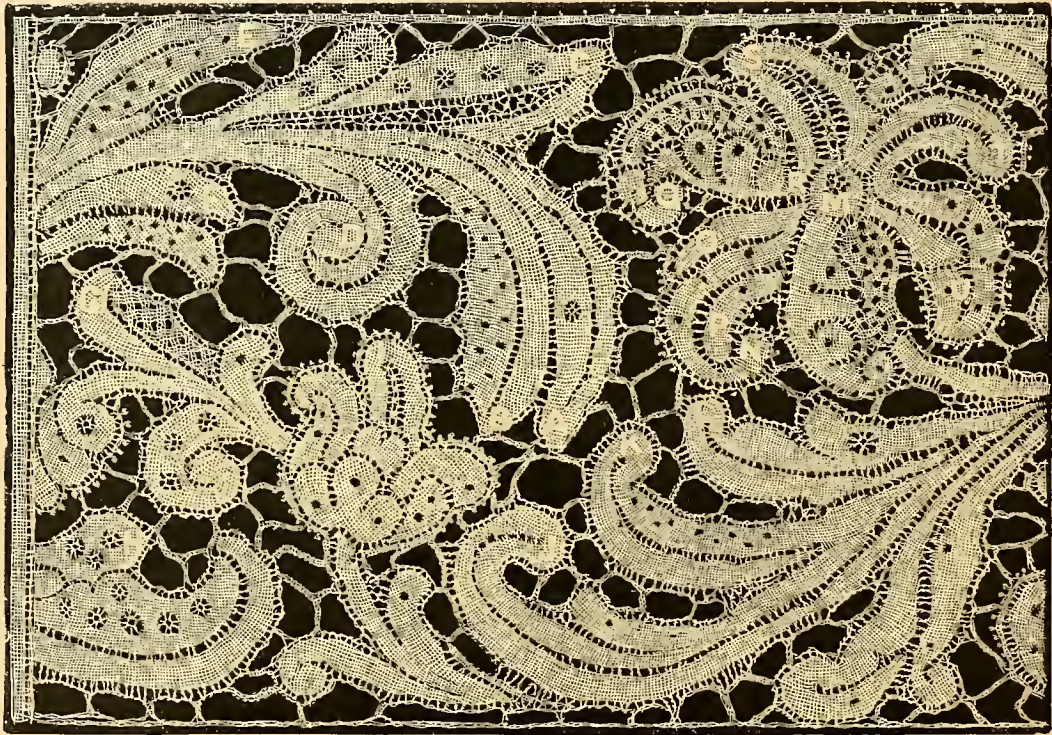


FIG. 471. FLEMISH POINT GUIPURE LACE.

filled with GIMP. Tie the pairs together, wind the knots out of the way, and then knot them all together and pin them to the pillow where the letter A is shown in pattern, pushing in the pin to its head. Arrange the Bobbins as three working pairs or Runners, four Hangers or Passive pairs, and the Gimps to strengthen the edge, and work the straight piece of Braid that borders the work for the length of the pattern in CLOTH STITCH and PLAIN EDGE; leave the Bobbins hanging so as to continue this edge when the pattern is shifted, and tie up eight new pairs, filled with fine thread, into the pinhole marked B in the illustration. Divide these new Bobbins into three pairs of Runners and five pairs of Hangers, and commence to work the looped part of the braid with them. Work in Cloth Stitch with

straight braid edge with Sewings. Having finished the pattern, work the BARS with PURL EDGE that connect it together thus: Take eight pair of Bobbins, wind the knots out of the way, attach them to the Plain Edge at a Bar by drawing up a loop of one pair through the edge, and passing the others through it, draw up tight, and work Cloth Stitch across, and without setting up a pin, work back, twist six times, take the last Bobbin on the right hand in the left hand, raise it, take a pin in the right hand, twist it once under the thread in a loop round the pin, put it in the Pinhole, take up the Bobbin next it, twist it once round the pin, work back in Cloth Stitch to the left hand, return again to the right without putting up a pin on the right, put up a Purl pin, and work



in this manner until the Bar is completed and the place it is to be joined to is reached, then draw up a loop with the hook, and pass two of the Bobbins through it tail foremost; draw the loop tightly up, cut off two pairs of Bobbins, being careful that they are not the ones used in making the loop or those that passed through it; twist the remaining four very tightly, and carry them on to the next Bar if close to the last made, if not, cut off and plait up all the Bobbins, and hang them on where required. The Bars can be made like the BRIDES in Needle laces with BUTTONHOLE, and ornamented with PICOTS instead of being made on the Pillow. When the pattern is completed as far as shown in illustration, and it is wished to continue it, take up all the pins, leaving those at the last

open work between the leaves, by either working with the whole forty-four Bobbins from side to side, making one LADDER STITCH and steadying it with a pin, or by twisting a pair of Bobbins first from A into B and then from B into A until the end of the leaf is reached. Work the BARS in this pattern, when the tracing of them is reached, with four pairs of Bobbins thrown out upon each side, and make them alternately from side to side, so as not to decrease the number of Bobbins, make them either by rolling the top Bobbins round and round, drawing one up through the Pinhole, passing a Bobbin through the loop tail foremost, and drawing up the loop; or by working them in Cloth Stitch, and adding Purl Pin Work. The working the Bars at the same time as the lace makes it

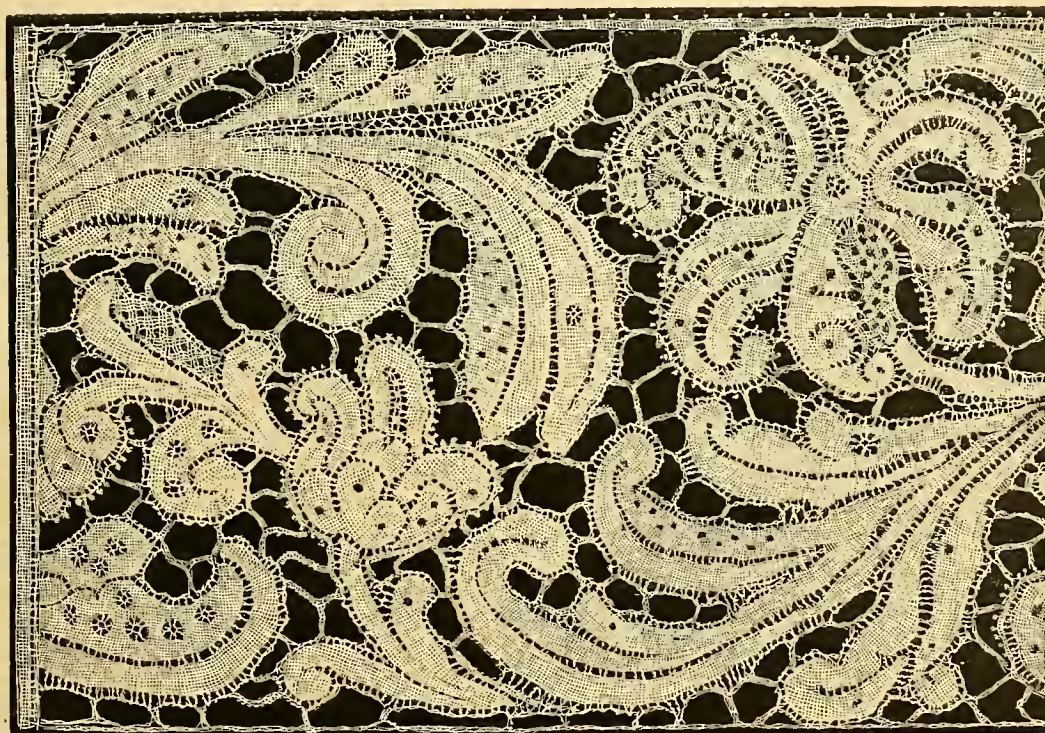


FIG. 472. GUIPURE LACES.

part of the work still in the lace; roll up the lace finished in a small bag, and re-arrange its end over the commencement of the pattern, take up the Bobbins laid aside with the straight edge, and work that part first, and then pick up those that formed the curved braid and continue as before.

To work the *Flemish Point Guipure*, as shown in Figs. 471 and 472: Prick off the pattern, and trace the outlines of the Bars with a fine pen. Dress the PILLOW, and put the pattern on to it with the Purl pins on the left hand side; put up twenty pairs of BOBBINS at A, and twenty-four pairs at B, and work down with both sets in CLOTH STITCH as far as the division, making the small holes in the curved piece, as shown in HOLE STITCH and BRAID and the

necessary to put up all the Bobbins at the same time, and is a little confusing, but the Bobbins not in immediate use can be rolled up out of the way, and where the pattern narrows they can be tied off gradually and again added at the side pins where it widens. Put up for the Purl Edge and for the FOOTING when commencing the lace, six pairs of Bobbins for the Purl, and four pairs for the Footing. The small wheel in leaf A, work in WHEEL STITCH. Work leaf C in Cloth Stitch with Wheels, form the centre with two rows of PINHOLES, and the knots between them make with a Cloth Stitch with a pair of Bobbins taken from each side, put in the pin, give the Bobbins three twists both before and after making the stitch. To work leaf D: Put up Bobbins at D, and work round the curve with FALSE



**PINHOLES**, work in Cloth Stitch and Ladder Stitch. To work leaf E: Work in Cloth Stitch on its left side, and in Hole Stitch on its right. The leaf F work with Cloth Stitch, Hole Stitch, and a Wheel. Work leaf G in Cloth Stitch and in **SLANTING HOLE STITCH** thus: Work with twelve Bobbins, take the four on the right hand and work to the pin, leave them hanging, and take the two first pairs after the pin, twist them twice and leave them hanging; take the second pair, twist them twice, and leave them hanging, and continue this up to the last pair on the left hand side; return to the right hand four behind the pin, work them over to the left side, give the Runners a twist twice between each stitch until the work is carried across and the pin worked in, then twist the pair in front of the pin twice, and leave them hanging; twist each pair twice, and take up the left hand Bobbin behind the pin; work in the pin and twist the Runners twice between each pair of Bobbins, work back to the right hand. The curved leaves near G work in Cloth Stitch, with Hole Stitch and Wheel where drawn. The leaf H work in Cloth Stitch down the outer side, Ladder in the centre, and Wheel on the left side. Where the Bars form a triangle at the point of H unite the two sets of Bobbins that work the two Bars, and make with them the third Bar. To work the Cone marked I set up three sets of Bobbins at the three points of the cone, work the centre point in Cloth Stitch, with Knots between each Pinhole, as described for leaf C. In the right hand point make a hole decorated with **PURL PIN**, and all the lower leaves with one or two holes decorated in the same manner. Work the stem in Cloth Stitch, and make the open work between the leaves by twisting the Bobbins and putting in a pin. Work leaves J, K, L in Cloth Stitch with Hole Stitch on the under side and Ladder Stitch to divide them. Commence the flower, M, in the centre with a Wheel, and bring the Bobbins down for the under part and stem. Work the right hand part of the leaf underneath the letter M in **LATTICE STITCH**, the left hand part of the same leaf in Cloth Stitch, with the divisions made by twisting the Bobbins and putting up pins, and be careful to add Bobbins for any wider part. Commence the leaf N at the under part of the curve, work in Cloth Stitch with Holes, adding Bobbins at O and P, and decorate this leaf with Purl Pin. Commence leaf Q at the curved point, work in Cloth Stitch and **OPEN CROSS STITCH**. Work the under part in Cloth Stitch, with additional Bobbins put up at the points, and work down and tie off, and when R is reached leave enough threads to work up round R, S, T, and U, and then tie them off. Work round all these leaves with Purl Pin. Having worked the pattern, remove the lace from the pillow and roll it up in a piece of clean linen, pin it flatly again on the pillow at the upper part of the pattern, and recommence the work. The illustration, Fig. 472, is the same pattern as Fig. 471, but without the letters.

Figs. 473 and 474 illustrate an insertion and edging made of coarse lace thread (No. 40), or with black silk or écreu coloured mohair. The pricked pattern and the lace are both given to show the manner of working, which is extremely easy. To work Fig. 473 prick the pattern, put

up twenty-four **BOBBINS** for the edging, ten Bobbins for each border, and four for the lozenges in the centre. Work in **CLOTH STITCH**, detach two of the centre Bobbins and

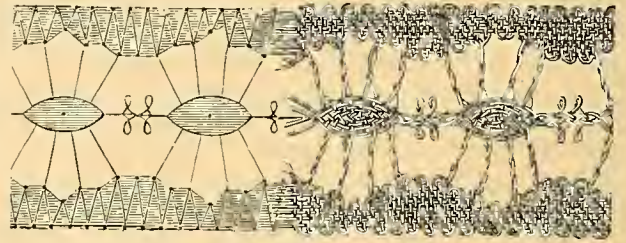


FIG. 473. GUIPURE INSERTION.

twist to form the Bars, and make the loops in the centre with **PURL PIN**. Work the edging, Fig. 474, in Cloth Stitch, twist the threads for the Bars, plait them together

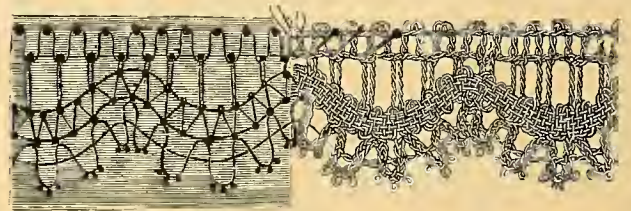


FIG. 474. GUIPURE EDGING.

to form the plaited edge, and ornament the scallops with Purl Pin in the same way.

**Guipure Renaissance.**—An embroidery worked in imitation of the Tape Guipure Laces, and made with coarse cheese cloth, écreu coloured cords of various sizes, and écreu sewing silk. The work is used for mats, antimacassars, and furniture lace. To work as shown in Fig. 475: Select the kind of cheese cloth that is used to strain cream through, three sizes of ordinary cord, and a fine cord made of écreu silk. Commence by making the largest centre round of the largest sized cord, then fold pieces of the cheese cloth into eight wedge-shaped pieces, and secure their turned-in edges at the back; stitch these on to the round of cord, make a smaller round with the second sized cord, and stitch the points of the wedges to this. Sew inside the second cord a round made with the third sized cord, and to that sew the fine écreu silk cord, twisting it in the manner shown in the pattern. Form the smallest circle with the largest sized cord, secure that to the points of the twisted écreu cord, and fill in the centre with a **WHEEL** made of écreu silk, with a well padded centre covered with **BUTTONHOLE** in écreu silk. Return to the larger circle, and shape the cheese cloth so as to form the half circles and the straight lines that proceed from them. Connect the straight pieces together with a half circle made of the largest sized cord sewn to the large circle, and finish that with a twisted half circle of écreu cord. Bend the large cord round the outside of the lace, in the shape shown in the pattern. Finish the lace by covering all the cords, except the écreu silk one, with close Buttonhole



made with éru silk, and OVERCAST the edges of the half circle and straight pieces of cheese cloth with the same silk; also work the Wheels between the wedges in the same material.

**Guipure Richelieu.**—See RICHELIEU GUIPURE.

**Gunny, or Gunnies.**—A coarse description of sacking, made from the fibres of two plants of the genus *Corchorus*, a native of India. The fibre is employed to make cord-

end of a sleeve, by which it is connected with the body of the garment under the arm, for the purpose of giving more play to the latter. Small ones are also inserted at the openings above the wristbands of a shirt, to prevent the tearing of the seam. Gussets should be cut the straight way of the material, and a selvedge procured for one side, if possible. Half gussets are sometimes employed for the shoulders of nightshirts, towards the neck. They should

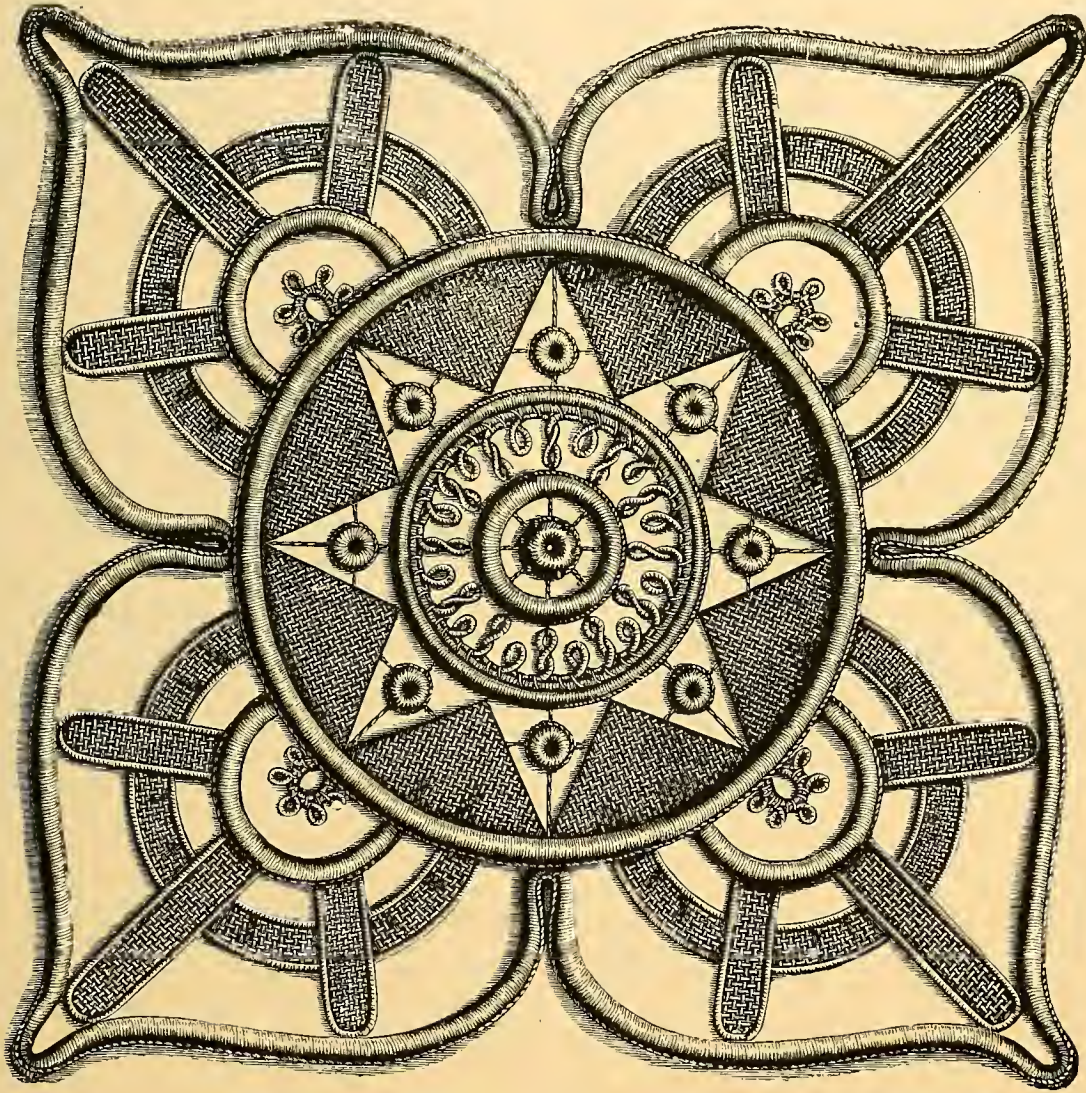


FIG. 475. GUIPURE RENAISSANCE.

age, and also a kind of coarse linen, called *Tat*. The manufacture of Gunny or Bagging Cloth is one of the principal occupations of the lower orders in Bengal, Bombay, and Madras; and, owing to its great strength and cheapness, it is in extensive demand in all countries. In Europe, China, Australia, and America this cloth is employed in the packing of their several products. Rice, spices, and cotton are packed in it.

**Gusset.**—A square piece of material let into the upper

be folded over on the bias, one corner laid against that opposite; two sides should be sewn into the body of the garment under the arm, and the other two sides into the sleeve underneath the arm. Thus, when the shirt or chemise is laid flat on the table, with the sleeves spread out horizontally, the gusset presents a triangular form in its half section. It should be sewn into the sleeve before it is attached to the body.

**Gusset.**—See KNITTING.



**Gutta Percha.**—So called from *Palo Percha*, the island whence was first obtained the gum, which is produced by a forest tree—the *Isonandra Gutta*—which grows in the great woods of the Malayan Peninsula, Borneo, and other islands of the Indian Archipelago. The material produced is sent to this country in large blocks of 3lb. or 4lb. in weight, and it then goes through a process of purification, and is cut into long strips for purposes of wear or otherwise, such as in the making of boots and shoes. It is a rival to indiarubber in its uses for all articles demanding elasticity or to be rendered waterproof. See INDIARUBBER.

**Gymp-head.**—A description of narrow open-worked braid, made as a binding or finish for the purposes of upholstery work. It is applied to chairs, sofas, &c., and nailed on to conceal the turnings-in of the cloth or velvet, and sewn over the seams round cushions. It varies in width, and may be had in every colour and of mixed colours.

## H.

**Haberdashery.**—In the Danish, *Tvischer*, and in German, *Tauscher*, means a seller of trifling wares, such as Tapes, Buttons, Needles, Ribbons, Hooks and Eyes, &c., to which articles—all employed in Needlework—the term Haberdashery applies in English. The fraternity in ancient times was called “Hurrers,” and also “Milliners.” They were incorporated by Letters Patent in the reign of Henry VI., 1407, by the style of the “Fraternity of St. Catherine the Virgin, of the Haberdashers of the City of London.” Their modern and present denomination is “The Master and four Wardens of the Fraternity of the Art, or Mystery, of Haberdashers, in the City of London.”

A walking haberdashery  
Of feathers, lace, and fur.

—*The Bridal of Triermain.*

**Habit Cloths.**—These cloths are of a thin, light make, usually of seven quarters in width, and suitable for women's wear.

**Hainault.**—In Binche, a town of Hainault, Brussels Lace was made during the seventeenth and eighteenth centuries; also a heavy patterned Dutch Lace. See BINCHE LACE.

**Hair-cloth, or Hair-seating.**—Woven fabrics of various descriptions made from the hair of animals. That of the camel, being long and as fine as silk, forms a beautiful material for the weaving of dress and mantle stuffs, of which there are three kinds employed—the red, white, and grey; that of the Angora goat, from which a light and expensive cloth is made of the description of plush called angola cloth, which, from its repelling heat, is employed for paletots, overcoats, &c.; and that from the Cashmere goat, from which is manufactured fine and costly shawls, and of which material there are three kinds, the Rizargee being of the finest texture. A very rough, coarse description of hair cloth is woven in bands, and for gloves used for the purpose of friction, and by the monastic orders for shirts, worn as an act of penance. This

kind of cloth is made of horse-hair. There is likewise a cloth made of horse-hair which is dyed, the white receiving permanent colours—crimson, claret, green, and scarlet; the warp of the cloth being either of worsted or cotton, and used in Upholstery, especially for steam ships, railway carriages, &c. It is largely manufactured at Sheffield and Worcester, and is partially hand-made in a loom, owing to there being no continuous thread of hair to render machinery available. The hair is chiefly procured from Russia and South America for our home manufacture. The cloth is likewise made in Paris.

**Hair-cord Muslin.**—A very fine kind of cotton cloth, the threads running the long way, and presenting the appearance of fine cords. It is 38 inches in width, and is employed for infants' robes and frocks. See MUSLIN.

**Hairpin Crochet.**—See CROCHET, page 107.

**Hair Work.**—Also called Point Tresse. In the time of Charles I. it was much the custom of embroiderers to work miniatures, and to form the hair with the real hair of the person represented. To this fashion we owe several likenesses of that monarch containing portions of his hair, as ladies loyal to the Royalist cause generally obtained from the King hair for this purpose; but the true Point Tresse is of much older date than this kind of Embroidery. It is mentioned in old writings that the Countess of Lennox worked it during her captivity in the Tower and presented it to Queen Elizabeth, and there are notices of it in the Middle Ages. The true Point Tresse resembles extremely fine Knitting, in which the human hair twisted round fine silver thread or plain linen thread is knitted and so worked in. The peculiarity of the work is, that it will not burn, but only smoulders, when subject to the action of fire. The Indians plait or weave the tail hair of elephants in a similar manner, and the Americans are accustomed to plait up hair into detached flowers, leaves, and sprays. The only remnant remaining in England of this Hair Work consists in the almost obsolete brooches formed with bows of plaited or knitted hair, the true Point Tresse being no longer made.

**Half Hitch.**—A term used by Pillow Lace makers to denote the loop given to tighten the thread after it has been wound upon the Bobbins. To make: After the thread has been wound upon it, hold the BOBBIN in the left hand, with the palm upwards, take the end of the thread in the right hand, and pull it tight; place the middle finger of the left hand upon it, and give a turn of the wrist, so as to bring the thread round that finger; then put the loop over the head of the Bobbin with the middle finger, gently pulling the thread all the time with the right hand. This loop, sometimes called Rolling as well as Half Hitch, keeps the thread from coming off the Bobbin, and the amount of thread left free can be lengthened by tightening this loop, or shortened by lifting up the loop with the needle pin and winding the Bobbin up.

*Another Kind.*—Also called Lace and Shadow Stitch, and is used in Pillow Lace making to form the shadow of a pattern, to fill in the inside of curves, flowers, and circles, and to make lighter leaves and parts of a design than



those formed with Cloth or Whole Stitch. The principle of the stitch is, that only one Bobbin works across the leaf each time. The Bobbins are treated as pairs, but as the working pair is continually changing, one thread runs straight across, and the others slant crosswise down the work. Half Stitch, when worked as a Braid, is illustrated and described in BRAID WORK. To work the leaf shown in Fig. 476: Stick a pin at the tip of the leaf and hang on eleven pairs of BOBBINS, run the pin down to its head, and work a row of CLOTH STITCH to bind all the threads together. The three working pairs having been twisted three times, give the rest of the Bobbins a twist to the left, except the two pairs immediately inside the pins upon each side of the leaf. These two pairs are never twisted, but a WHOLE or Cloth Stitch is made as the working Bobbins pass them at the beginning and end of each row. The effect of this is to form the streak upon each side of the leaf in Fig. 476, which gives the appearance of a GIMP. Second row—make the Cloth Stitch, put the pair of



FIG. 476. LEAF IN HALF STITCH.

Bobbins that made it on one side, and give the Working Bobbins a twist to the left; bring forward the next pair, which is already twisted, put the middle left hand Bobbin over the middle right, twist both pairs once to the left; bring the next pair forward, and put the middle left hand Bobbin over the middle right hand, and twist both pairs once; continue to bring forward a pair of Bobbins, and put the centre ones over each other, and twist both pairs once, until the end pair is again reached; make a Cloth Stitch without twisting, then twist thrice and work a PLAIN EDGE. Return in the same manner, not forgetting the twist after the Cloth Stitch. When within a few rows of the end, tie up and cut off a pair of Bobbins, work another row, tie up and cut off another pair, and finish the leaf by plaiting the rest for the stem. This stitch does not require to be drawn together tightly, but a firm pull at the Hanging Bobbin is given from time to time to keep it straight, as unless the threads are kept even, the lace will be thick in some places and open in others. The threads must not be broken, as knots cannot be made while the stitch is in progress except at the edge in the Cloth Stitch.

To work Fig. 477: Work the body and head first. Commence at the tail and hang on seven pairs of BOBBINS and two GIMPS, work in CLOTH STITCH to the place where the pattern narrows, then cross the Gimps underneath the Bobbins, and continue the upper part of the body. When the head is reached, cut off two pairs of Bobbins, and tie up and cut off the Gimps. Work STEM round the head, and sew and tie up to finish. Make a ROPE SEWING to where the right hand wing begins, and hang on another pair of Bobbins. Work Stem along the upper part of the wing, and for the PEARL EDGE twist twice before the last stitch and after the first in the return row. Continue Stem round the circle at the end of the wing, changing to PLAIN EDGE where it turns inside; make a SEWING where it joins, and tie and cut off all but two pairs; make a stitch with these, twist twice, and stick a pin between them in the nearest single hole. Fill the circle with PLAITINGS. Return to the body of the Butterfly, and to work the HALF STITCH hang on five pairs of Bobbins and two Gimps.

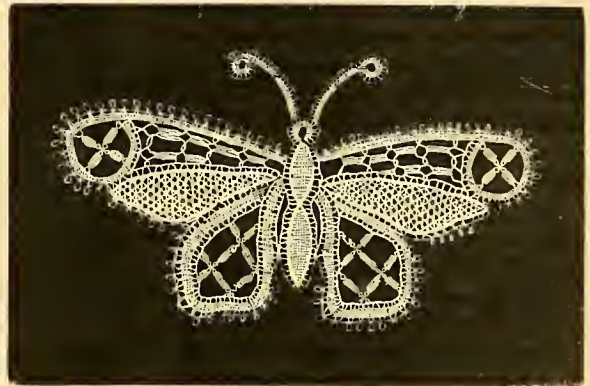


FIG. 477. BUTTERFLY IN HALF STITCH AND PLAITINGS.

Sew each outside pair to the body, and increase the width of the lace by hanging on a pair of Bobbins at the slanting side for six rows. When the point of junction with the lower wing is passed, commence the Pearl Edge, which will be LEFT PEARL. When the Half Stitch is nearly finished, cut off a pair of Bobbins in each of the two rows before the last one, and three pairs in the last row; join one side to the circle by Sewing where they touch when working the Half Stitch. Make a final Sewing at the end, and tie and cut off the Bobbins. For the lower wing, commence at the body, hang on six pairs of Bobbins, and work the band in Cloth Stitch round the wing; begin with making a Plain Edge, and turn to Pearl Edge below the tail. From the place where the wings join, sew each row to the upper wing, not working the Edge on that side. The left side of the Butterfly is worked similar to the right side, and the Plaitings are filled in last. Fill the lower wings with LONG PLAITINGS, with six pairs of Bobbins; the upper with CUCUMBER PLAITINGS; and to finish the Butterfly, make the antennæ with five pairs of Bobbins in Cloth Stitch, commencing at the head.



**Hamburg Point.**—A lace made at Hamburg by Protestant French refugees, after the revocation of the Edict of Nantes. The lace is now obsolete, but was a description of Drawn Work, like that described in DRESDEN POINT.

**Hamburg Wool.**—This is one of the varieties of German wool, prepared for the purposes of embroidery; and is composed of from four to twelve strands of the yarn. It is glossy and brilliant in colour, and is suitable for working on coarse canvas. An imitation is made of inferior quality, called Hamburg Worsted.

**Hammered-up Gold.**—Gold hammered out into very thin plates and sewn upon Embroidery. The gold plates were either formed into plain heraldic shields and other devices, or a pattern raised in relief upon them. The work decorated in this manner is generally called BATUZ WORK, which *see*.

**Hamster** (*Cricetus Vulgaris*).—A native of Germany, where upwards of 100,000 skins are annually collected. The fur, being poor, coarse, and rough, is exclusively employed for cloak linings, more especially by the Greeks. The back is of a reddish brown, and the rest black, with a few light spots. The size of the skin measures 5 inches by 12 inches.

**Handkerchiefs.**—A handkerchief was the square of fine linen formerly employed by women to cover the head, but more recently used in the hand, and not as a covering only. The term Handkerchief is not met with earlier than in the fifteenth century, when in the "Wardrobe accounts of Edward IV.," we find "V. dozen hand-couverchieffes" are named as having been made and washed by one Alice Shapster, to whom a payment had been made. Modern handkerchiefs are to be had of different dimensions, those for women being smaller than those for men. They are produced in silk, both Chinese and Indian, as well as English; of cambric, cotton, and muslin; some designed for the pocket, and others for the neck. Some of the Indian silk ones are in self colours, others have patterns upon them, and are necessarily in two colours. These are known as BANDANA HANDKERCHIEFS (which *see*). Cambric, muslin, cotton and gingham handkerchiefs are to be had, with hem stitched or ribbon borders, and some are more or less embroidered; others have black or coloured borders in various designs. Bales of coloured cotton Handkerchiefs are manufactured in this country in Oriental colours and designs, so prepared to suit the native taste, for the Indian export trade. Trimmings of lace applied to Handkerchiefs came first into fashion in the reign of Queen Elizabeth.

Handkerchiefs were wrought

With names and true-love knots.

—*Friar Bacon's Prophecie*, A.D. 1604.

Have you not sometimes seen a handkerchief  
Spotted with strawberries in your wife's hand?

—*Othello*.

**Hangers.**—This term, with that of Passive Bobbins, is used by Pillow lace makers to distinguish those Bobbins that lie straight down the cushion from the Worker

Bobbins, that pass backwards and forwards, from side to side, and interlace together the Hangers.

**Hangings.**—Tapestry, or such-like woollen fabrics, used as ornamental or useful drapery of the household.

No purple hangings clothe the palace walls.

—*Dryden*.

**Hank.**—The term denotes a certain measure of yarn, coil, skein, or head of silk, thread, or cotton, prepared for sale. When not required for weaving in a factory, the yarn is reeled, and wound off in lengths of 840 yards each, twisted together and secured. For worsted, the hanks are longer than for cotton. However fine the yarn may be, the same length is given; and the quality or fineness of the material is indicated by the number of hanks which make a pound weight. Water twist means a coarse yarn of twenty hanks to the pound, and is used for the warp, or the longitudinal threads, of the cloth. Mule twist is used for the weft, or cross threads. In some places the words hank and skein have different meanings—the former including two or more skeins, and consists of two or more threads twisted or tied together.

**Hank, Worsted.**—A description of yarn for knitting hose, which is done up in half-pound skeins, and is sold by the single, dozen, or half-dozen pounds. It may be had in various colours,—plain white, speckled, grey, scarlet, Spanish brown, black, &c.

**Hard and Soft Silk.**—The former is that in which the natural gum is left, the latter in which it has been removed by scouring.

**Harden.**—This cloth is otherwise known as *Hurden*. It is made from Tow (which *see*), or of the coarsest description of flax or hemp. Under-garments, tablecloths, sheets, and towels, were made of Harden in the olden times. In the will of Johan Wielif, dated 1562, ten pair of Harden sheets are named, valued at 20s.; nine tablecloths of Harden at 10s.; and hand-towels made of the same cloth. Six years later, Walter Strykland made a bequest of forty yards of Harden cloth, the whole piece being valued at 13s. 4d. (*See* FLAX and HEMP.)

**Hare-skin Fur.**—This is an inferior and cheap description of Fur, but is thick and soft. If taken from the animal in the winter, when the coat is thick, it will bear a close resemblance to sealskin when well dyed and dressed. It is in much request.

**Harrateen.**—A kind of cloth made of combing wool.

**Havenese Embroidery.**—A modern Embroidery formed of Buttonhole Stitch, worked with coloured silks or crewels upon crash, cloth, or any thick material. The patterns used for this work are the conventional flower-shaped designs, or the geometrical designs used in high art Crewel Work; and where the design would be too heavy if entirely covered over with Buttonhole, the open darning stitches used in Crewel work backgrounds (*see* page 99) are inserted into the centres to lighten the effect. To work: Trace out a design upon oatmeal cloth or crash, and should it contain large leaves, cover them entirely with BUTTONHOLE. Graduate the length of the Buttonhole from the stem to the point of the leaf, and fill in one side



of the leaf with a row of Buttonholes, turning the raised edge to the centre of the leaf to form the middle vein. Work all the stems in CREWEL STITCH, the flowers work in single distinct petals; fill each petal with Buttonholes, and turn the edge to the centre of flower. Cover detached parts of the design and leaves too small to require a centre vein with rows of Buttonhole, and turn the edge of the Buttonhole to the interior of the design.

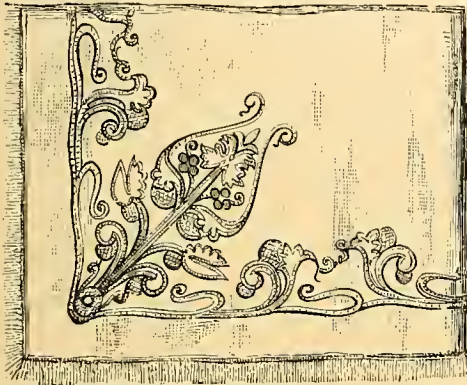


FIG. 478. HAVNESE EMBROIDERY.

To work a geometrical design, as shown in Fig. 478: Two shades of gold are required for this pattern. Work all the sprays and thick parts with lines of BUTTONHOLE in the darkest shade, and turn the edge to the inside. Make the CONES in the lightest shade, with an open LATTICE STITCH, and fill in with this stitch the other open parts of the design; work the seed vessels in the corner with SATIN STITCH.

**Head-dress.**—This is a comprehensive term, under which a very large number of coverings and adornments for the head may be classified; but for those Head-dresses which belong to women's costumes of the present day, and to the Art of Needlework, including Hats and Bonnets, &c., see MILLINERY.

**Heading.**—A term used, sometimes instead of Footing, to distinguish the edge of the lace that is upon the side of the lace sewn to the dress from the edge that is left free. Headings are either made of Braids worked separate from the pattern, and attached to it, or they are worked so as to form part of the design.

**Heather Wool.**—This name does not denote any special kind of wool or yarn, but has reference only to the mixed and speckled colour which produces a hue like Heather in yarn of any description. There is much German wool manufactured for the knitting of stockings, each strand of which is parti-coloured.

**Heel.**—See STOCKING KNITTING.

**Hemmer.**—The name of an "attachment" employed to execute the stitch called HEMMING by means of its use in a sewing machine.

**Hemming.**—This is a term used in plain sewing, and the stitch and method of its application is to produce a firm neat border to any article of clothing, upholstery, or

of household use, instead of leaving a raw edge, which would ravel out. To make a Hemming, turn in the raw edge of the stuff with a double fold over, insert the needle, and secure the thread under the edge of the fold, and, directing the needle in a slanting position leftwards, take up a couple or three strands of the stuff of single portion, below the fold, bringing the needle through the edge of the fold likewise. Make a continuous succession of fine

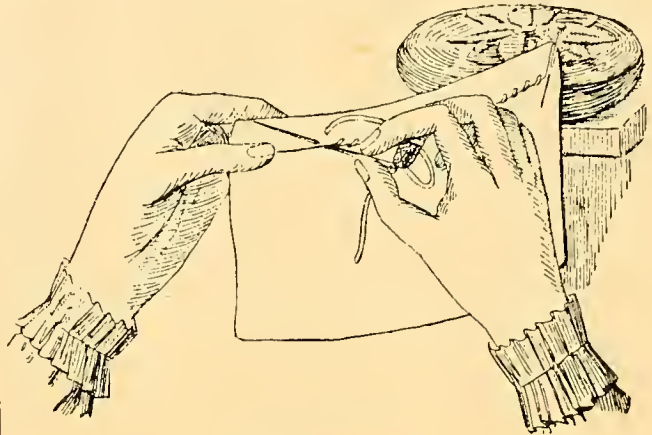


FIG. 479. HEMMING.

regular stitches thus, resembling teeth, which will confine the fold closely to the rest of the material (Fig. 479).

All the skirt about  
Was hemmed with golden fringe.—*Spenser.*

There are various other styles of hemming, besides the ordinary hem described above, such as Counter Hemming, German Hemming, and Mantua Makers' Hemming. The latter is employed where the ridge formed will be of no consequence, while speed in finishing is an object. Lay two pieces of stuff together, the raw edge of the nearest to you a little below that of the other piece. Turn the upper edge over the lower, and then fold both together over as in ordinary Hemming; and Fell through the double stuff, so as to leave a projecting hem, forming a ridge, instead of a flat one, such as would be suitable for a border. In the seams of sleeves, pockets, bags, or skirts it may be suitably used.

*German Hemming* is a substitute for top-sewing. Turn down the raw edges of both pieces of cloth to be united once, and lay them one below the other, so that the smooth top of the lower should not touch the edge of the upper one, but lie just beneath it. Then Hem and FELL the lower one to the cloth against which it is laid, like hemming upside down.

*The Counter Hem*, although adopted in the teaching of very young children, is not a style to be recommended, while it cannot be omitted in the list. The working of this method is as follows: Mark one side of the material A, the other side B; turn one edge down on side A, turn the opposite edge down on side B, lay the fold B under the fold A, Hem the edge A, then turn the work over and Hem the side B, and by this means never have



a wrong or right side. If the edge A were neatly BACK STITCHED, instead of Hemmed, there could be no objection to the Counter Hem. The needle should be inserted in a sloping direction—not straight upwards.

**Hemp.**—This plant is supposed to have been originally a native of Persia. The inner fibrous bark is detached from the wood by immersion in pools of water, and made into coarse cloths, cordage, and canvas. It is naturalised in Europe and in England, as well as elsewhere. That grown in this country supplies material for Towelling—such as Huckaback, Buckram, Canvas, and cordage; Russian and Polish hemp is converted into sails and cordage, and the Manilla into ropes. The hemp plants grow to a height of about three to four feet, the stems branching with alternate leaves on long foot stalks, the flowers growing in clusters. Hemp is of the Nettle tribe. Herodotus writes of it thus: “Hemp grows in the country of the Scythians, which, except in the thickness and height of the stalk, very much resembles Flax; in the qualities mentioned, however, the Hemp is much superior. The Thracians make clothing of it very like Linen; nor could any person, without being very well acquainted with the substance, say whether this clothing be made of Hemp or Flax.”

**Hem-Stitch.**—A term in needlework, designating the mode of producing a delicate kind of open-work, by drawing together certain threads in the material of the stuff, to be sewn in small successive clusters. Draw out a few parallel threads in the cloth—whether linen, cambric, or muslin—at the head of a hem, and fasten up the upper and last cross-thread to the folded hem above it, so as to prevent its ravelling downwards; thus leaving small open spaces between each of the clusters of strands.

*Hem Stitch, Fancy.*—See EMBROIDERY STITCHES.

**Henrietta Cloth.**—A material employed for mourning, the warp composed of spun silk, and the weft of fine Saxony wool. It is stouter than Parramatta in the warp, measures 40 inches in width, and varies in price.

**Henriquez Lace.**—Used in Ancient Needle Lace and in Modern Point. The finest thread is required to work this stitch. To work: Take a twisted thread across a space from one finished piece of work to another, and a single one back very near to it. Twist a thread twice round the second line, and DARN a spot on both; twist again on the single thread five or six times, and repeat the spot. Do this to the end of line.\* Then take the two single threads across at a small distance from the others, and keep the two apart by working a twisted stitch between. Repeat the twisted threads and Darned spots as before, and make the spots fall underneath the others. Continue from \* until the space is filled. Then work the two single lines in exactly the opposite direction, and make them go under and over in returning. The Darned spots must be worked in the spaces between where the four lines meet.

**Hercules Braid.**—A thick corded worsted braid, which is employed for trimmings. It varies in width from half an inch to about 4 inches.

**Herringbone-Stitch.**—A stitch used in plain sewing, and also in Embroidery, being a kind of Cross Stitch, worked backwards, from left to right. It is chiefly used in the making of seams in flannel, when a running having been made, the two raw edges are turned back the one from the other, and the two either separately Herringboned, or else the stitches are taken across the running into the material beyond the raw edges, exactly parallel with them, and so confining the loose strands of the flannel. Direct the point of the needle to the left hand, and take up two vertical strands, leaving four strands between the top row of stitches and the lower one; then re-insert the needle at the fourth thread from the spot when it entered the previous time on that row, so working backwards, from left to right, that the threads successively drawn through, above, and below, may cross each other diagonally, and form a series, resembling the letter X, in regular order. The material should be held across the first two fingers of the left hand. The stitch is employed in embroidery, and with coloured silk, cotton, or wool.

*Herringbone Stitch, Fancy.*—See EMBROIDERY STITCHES.

**Herringbone Twill.**—A name by which a soft slight dress material is known. It is one of the varieties in the Rampoor Chudda all-wool textiles, woven so as to resemble Herringbone Masonry, and measuring 42 inches in width.

**Hessians.**—A strong coarse cloth, made of a mixture of Hemp and Jute, which is employed for the packing of bales.

**Hibernian Embroidery.**—An Embroidery with Satin and Buttonhole Stitches upon velvet, silk, or net foundations, with coloured silks or filoselles. It is used for banner screens, cushions, and dress trimmings, and is but little distinguishable from Satin Embroidery. To work: Trace the design upon the material, and select a flower Satin Stitch pattern. Fill in the stems of the flowers with SATIN STITCH, and work the leaves in Satin Stitch, shading them with various colours. Work small flowers, such as Forget-me-nots, with Satin Stitch petals, and finish them with FRENCH KNOT centres. Work larger flowers in BUTTONHOLE laid over a padded surface, and fill in their centres with beads, or work them in RAISED SATIN STITCH. Form fern sprays with a number of POINT LANCÉ STITCHES, and wheat and barley with irregular Satin Stitches worked over a padded foundation.

**Hodden Grey.**—The word Hodden is evidently derived from *Hoiden*, or rustic and clownish, and thus descriptive of a material worn by the peasantry. Hodden grey is a cloth peculiar to Scotland, and made from the natural undyed fleece. A black lamb is usually kept for it in farming districts, as its wool is very suitable for the manufacture of this cloth.

**Holbein Stitch.**—Also known as Italian Stitch, and used in Holbein Embroidery to cover the outline patterns that form that work. The entire beauty of the stitch depends upon its exact regularity. The idea of the stitch is that both sides are alike, therefore every stitch must be either perfectly upright or horizontal, and accord in length



with its complement. To work: Follow the exact outlines of the Embroidery with single **RUNNINGS** worked with great precision, and return back along the same line to complete it upon both sides thus: To work a straight line, thread a coarse wool needle and **RUN** the line with a series of stitches exactly the same upon both sides, this produces upon the right side of the work a series of short stitches with gaps of the same length between them; return along the line with another **Running** so that these gaps are filled in, and a straight line upon both sides of the stuff is made. To make a **Vandyke line**: Make with a **SATIN STITCH** every left hand line of the Vandyke upon the right side of the work, the under side will have the right hand lines of the Vandyke formed with the under thread. In returning along the pattern, make all the right hand lines of the Vandyke with a **Satin Stitch** upon the right side of the material, the underside will thus be completed with the under thread forming the left hand Vandyke lines. To work a **Battlemented line**: On the right side, work in **Satin Stitch** all the upright lines, forming on the under side with the under thread all the horizontal lines. Return and finish the pattern by making all the horizontal lines on the right side, the under threads of which will form the upright lines of the Battlement upon the wrong side of the material.

**Holbein Work.**—This is a modern revival of work that was executed in the time of Holbein, and frequently to be seen in his paintings. It consists of an outline Embroidery executed with great care and exactitude, so that the right and wrong side of the work are alike. The designs must all be carefully drawn to scale, and each stitch worked so that it fills its exact place, and the one next it so arranged as to be capable of meeting it. The work, which is durable and quickly done, is chiefly executed in flax and linen materials, and used to ornament table cloths, towels, and other washing articles, and it is then worked with ingrain silks and cottons; but it can also be

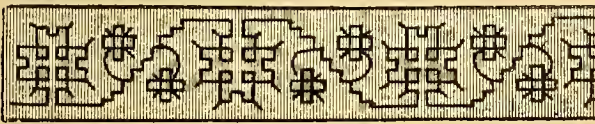


FIG. 480. BORDER IN HOLBEIN WORK.

used upon cloth or silk foundations, and worked with filoselles and fine crewels, and it then makes tea cosies, mats, and cushions. To work, as shown in Fig. 480, a design intended for a border to a table cloth, and considerably reduced from its right size; it is worked upon course *écru* coloured linen with crimson ingrain silk. Trace the pattern on to the linen with tracing cloth and blue tracing paper. Work the short stitches with **SATIN STITCH**, and so arrange them that they cover the outline at the back of the material equally with the front. Work the Battlemented lines thus: First all the upright lines, and then return back and form the horizontal, **RUN** the long lines and fill in the gaps by returning. Work all the squares by **Runnings**, returning back until they are filled.

Work the single stitches with a double **Satin Stitch**. Be careful to give the pointed square look to each stitch, as that is the characteristic of this work.

**Hole Stitch.**—A stitch used in **Pillow Lace** making to form holes or small round spots in the centre of the thick parts of a pattern. Numerous designs can be made by the different arrangements of these holes, of which one is called **Flemish Stitch**, while a single hole is described in **BRAIDS**, but whatever the pattern, the hole is always made in the same way, although the number of the **Bobbins** can be increased or decreased. To work: Hang on twelve pairs of **BOBBINS**, and work across from left to right in **WHOLE** or **CLOTH STITCH** six times; put up the pins each side into their pricked holes, then divide the **Bobbins** into two equal numbers, and put a pin in the centre. Take up the left hand **Bobbin**, and work **Cloth Stitch** with six pairs up to the centre pin; work back to the left with the same six pairs without twisting or putting up a pin at the edge, twist, and put up a pin, and leave the **Bobbins** hanging. Take up the right hand **Bobbins**, and work with them to the centre pin in **Cloth Stitch**, and return with them without twist or pin to the right hand; put up a pin, and work right across the whole twelve **Bobbins** to the left hand, and enclose the centre pin, which makes the hole. Keep the **Hanging Bobbins** while the stitch is in progress drawn towards the centre pin, and when dividing the **Bobbins** do not draw them away too much from the centre, or a stretchy, wide hole will be the result.

**Holland.**—A kind of linen, originally imported from the **Low Countries** (whence its name), but now **British** made, and chiefly in **Scotland**. It is unbleached, and is made in two descriptions—the glazed and unglazed. The former is employed for carriage or chair covers and trunk linings; the latter for articles of dress—men's blouses, women's and children's dresses, and many other purposes. **Hollands** may be had from 30 inches to 36 inches in width, including the rough, dressed, and undressed descriptions, brown lawns, and **Drills** for boys' suits. A description of **Holland** is employed for window roller blinds, made in cotton as well as linen. They are highly glazed and sized, so as to be less influenced by dust, and are made in white, blue, buff, green, and in stripes of different colours. The widths begin at 28 inches, and increase by 2 inches up to 100.

**Hollie Point.**—A needle lace much worked in the **Middle Ages**. The word is a corruption of **Holy Point**, and was used to denote **Church Laces** whether formed of **Drawn** or **Cut Work**, or with **Darned Netting** or **Needle Point** when the pattern of the lace was a scriptural subject or contained sacred emblems. **Italy**, **Spain**, **Flanders**, and **England** all produced **Hollie Points**, the designs of which were either figures illustrating the fall of **Adam** and **Eve**, and other **Old Testament** events, or the **Tree of Knowledge**, the **Holy Dove**, and the **Annunciation Lily**, with or without its flower pot. It was not until the beginning of the seventeenth century that **Hollie Point** was used for anything else but church purposes, and the fashion of wearing it was first adopted by the **Puritans** in the reign of **James I.** The designs shown in **Figs. 481** and **482**











which increase in every line until the centre of the circle is reached, and then decrease the stitches in the same proportion. After the centre is finished, work a row of open Hollie Stitches quite round it, and increase to widen this circle by working two stitches into one in the centre of every thick point. The line of thread is pnt round every line as before. Should there not be sufficient increase by working two stitches into one at every thick part, also increase at every open space in the same manner, but as this depends upon the thickness of the Honiton thread used, it can only be regulated by the worker.

**Hollie Stitch.**—The Stitch used in making Hollie Point is a description of Buttonhole, and is worked as follows: Fasten a thread across from right to left of the work, and place the needle in and draw up as if commencing a BUTTONHOLE; put the left hand thumb firmly on the thread, and twist it round, then thread, pass the needle into the loop on the right of the thumb, and draw up. Commence each line of stitches from the left hand side of the lace and work to the right, then throw the thread back to the left and commence another line there, working each stitch into the lower part of the stitch above it in the first line, and enclosing the thrown thread. The stitch, as

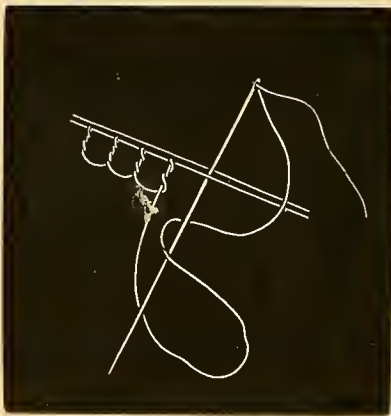


FIG. 484. HOLLIE STITCH.

shown in Fig. 484, is worked wide apart, and forms a line of open work between the thick pattern in the lace, but the thick and the open parts of HOLLIE POINT are worked in the same stitch; in the thick these are placed close together, in the open, the space of two or more stitches are missed.

**Hollow Spots.**—See CROCHET, page 125.

**Homespun.**—A coarse and rather loosely woven woollen material, employed for men's and women's dresses. The origin of the name is derived from the circumstance that, in former times, women used to spin the wool at home, and send it to country manufacturers to be woven into cloth. It has latterly been brought into fashion by some members of the Scottish nobility, who probably procured it from their own tenants for country wear; and it has been successfully imitated by the manufacturers, in both fine and coarse qualities.

**Honeycombing.**—A term used to describe a pattern formed in silk, or any material equally thin. There are two methods of producing the effect of a Honeycomb: that in Plain Sewing is as follows: Make RUNNINGS diagonally across the material, the distances between each depending on the proportions of the piece of textile to be covered. Then cross all these Runnings again diagonally from corner to corner, and draw up each thread so as to produce diamond-shaped cells of loose and partially puffed appearance. For the second method, see EMBROIDERY STITCHES.

The effect of Honeycombing is produced in certain kind of canvas, used for embroidery, and in towelling.

**Honeycomb Knitting.**—See KNITTING.

**Honeycomb Stitch.**—See EMBROIDERY STITCHES.

**Honiton Application.**—This form of Honiton Lace was at one time popular, and the lace thus made and applied to a hand-made ground is most valuable. At the present date the Honiton Guipure is more worked than the Honiton Application. This latter is formed by working the lace sprays on the Pillow, and then adding to them a Brussels net ground formed either with the needle or on the Pillow. The lace so finished is very valuable, but from the length of time the ground takes to form, and from the fineness and consequent dearness of the Antwerp thread used, hand-made net grounds are rarely worked except for royal trousseaux. The principal Honiton Application now made consists of working the Honiton Sprays on the Pillow, and laying them upon machine-made net, and sewing them down to it in the following manner: Cut out upon blue paper the exact size of the lace to be made, whether it is a flounce or only a small piece. Tack down upon this in their right positions the various Honiton sprays, lay them right side downwards upon the paper, and secure them just sufficiently to prevent them curling over, but not tightly. Over them lay the net cut the wrong way of material. The net selected should be made of delicate thread, of a cream and not blue white, and should be slightly stiff, and with holes hexagon in shape. Pin down this net to the paper without stretching it, and then sew it to the sprigs. Use Lund's No. 12 needles, and 175 lace thread, and sew down the sprig to the net by passing the needle through every other outer pinhole of the sprigs. Cut away the net from under the sprigs where there are open parts in the lace that have been ornamented with open FILLINGS and OVERCAST round the edges of the net at these places to prevent the net fraying, and turn in and sew firmly down the net at the outer edge of the lace. When the net has been joined to the lace, cut the tacking threads at the back of the blue paper, and pull them carefully out, take off the lace and slightly iron the net side over. To work the ground, see NET GROUND.

**Honiton Crochet.**—See CROCHET, page 108.

**Honiton Ground.**—This is used in Honiton Lace, and consists of filling in with a number of Bars, that cross each other and form diamonds, the groundwork of the lace. To work: Rule blue paper into a number of diamond lines, a quarter of an inch apart. Tack the sprays of lace face



downwards to this paper, pin the paper on to the pillow, and work along the lines. Work all the lines first that go in one direction. Hang on to a line four pairs of Bobbins, and work in **STEM STITCH** with a **PEARL EDGE** down to the end of that line, and for the others going in the same direction. Then work the cross lines in the same manner, but make a **SEWING** as each line is crossed by drawing the loop underneath the line to be sewn to, and passing the other through it. When the lace is reached in any part make a **ROPE SEWING** or plait **BEGINNERS' STEM** to the next line, if at all possible; otherwise tie up and cut off the Bobbins, after having fastened them with two Sewings to the lace.

**Honiton Guipure.**—The form of Honiton Lace now worked and described under **HONITON LACE**.

**Honiton Lace.**—The first laces made in England were the Cutworks and Darned Laces, and to these succeeded the Bone Laces, a manufacture brought from the continent by early emigrants. The record of the first making of Bone Lace in Devonshire is obscure, but Honiton was the centre of the trade in the time of Queen Elizabeth, and it is believed that Bone Lace was made there in the very early part of her reign. The laces then made were a coarse thread lace, and plaited laces of gold and silver thread, after the Italian and Greek Reticellas. The making of English Lace was from an early date protected by Royal enactments, which forbade the importation of foreign laces, and particularly excluding Flemish laces. The Honiton Lace workers attempted to imitate Brussels Lace. The lace they made was largely worn at the Court of Charles II., but it was very inferior to the true Brussels Lace, the delicate Fillings and open work stitches so profusely scattered over that lace being omitted, and heavy Guipure Bars substituted; the patterns also were not true copies of the originals, but rendered unmeaning by the coarseness of the thread used, and by the alterations made in them. Queen Anne repealed the lace edicts, but Georges II. and III. reinstated them, and as by this time the Guipure Bar Ground in Honiton Lace had been succeeded by the working of the true Brussels Ground or *Vrai Réseau*, and the patterns formed of detached flower sprays, English lace improved, and gradually became almost unrivalled. The workers executed the *Vrai Réseau* with the finest of Autwerp thread, and with great delicacy, and as the sprays used could be made over and over again by the same worker, great precision and beauty were attained in the manufacture; and during the forty years preceding 1820, the Honiton Lace produced stands unrivalled by its contemporaries. After that date, when machine made net was first introduced, the trade fell into obscurity, the patterns being designed by the workers themselves, and debased in composition, and although attempts were made by the Royal family to raise the manufacture, the lace produced was rejected by the foreign markets, and it was not till the International Exhibitions opened the eyes of the traders to the importance of good designs that they were again sought out or designed, and the lace reinstated into its old position. The present manufacture of Honiton Lace is almost exclusively confined to

the Honiton Guipure, in which detached sprigs, after being worked, are attached to each other with fine Buttonhole Bars, or else joined with stitches; Honiton Application or the detached sprigs sewn to machine net is also made, but not so frequently as the Honiton Guipure. Nearly all Honiton lace is made of white thread, but when black Honiton is required it is made of fine ingrain black silk, the only material that takes a sufficiently rich black colour. White thread will not dye black, but a rusty brown, so lace worked with it should never be altered to black lace. Working with silk is more troublesome than working with thread, as the silk loosens after the stitches are made unless carefully manipulated. In the present stage of Honiton Lace making there is every reason for the lace continuing to form a valuable article of commerce; the work produced is extremely white and delicate, is

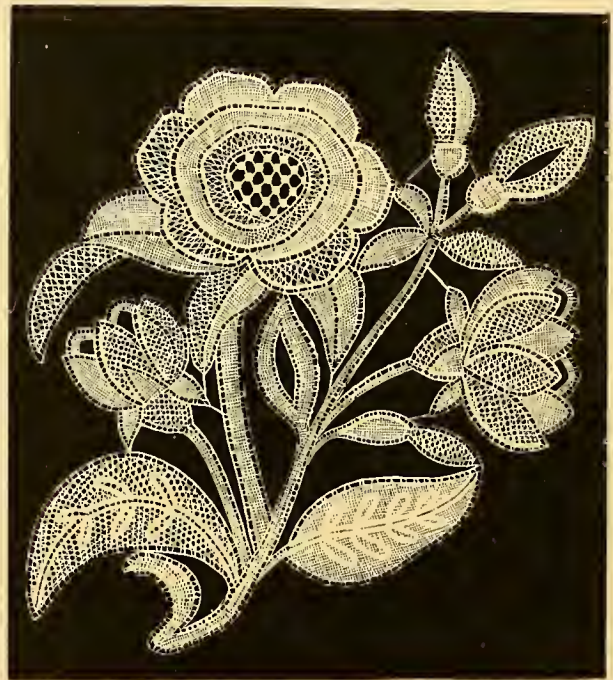


FIG. 485. HONITON LACE SPRIG.

executed with great care and from good designs, and is remarkable for its Raised Work, or Work in Relief, of the finest description. The making of it can be acquired by all who possess a good sight and touch and a certain amount of patience.

The materials for making Honiton Lace are as follows: The pattern, traced as a whole, and portions of it separately pricked, known as *Passements*, and upon which the lace is worked; a Pillow with Covering cloths, Lace and common Pins, Pincushion, fine Crochet Hook, Needlepin, six dozen Bobbins, Honiton Lace Thread (Nos. 195 and 175), and the shiny lace thread called *Gimp*.

The chief stitches used in the Lace are described under their own headings, as they are used in other Pillow Laces. The two most important are Whole or Cloth Stitch, an imitation of close weaving, and used for all the thick



outlines of flowers or thick leaves, &c., and Half, or Lace Stitch, used for lighter parts of the outlines, or lighter leaves. After these come the Fillings, or open stitches, used to lighten the centres of the patterns. These include: Diamond Holes, Chequer, Dame Joan, Flemish, Fibre, Lace, Net, Open Dots, Star, Vandyke and Cross Tracing; Wheel, Cucumber, Long, Crinkle and Square Plaitings; Devouia, Honiton, Italian, and Net Grounds; Plain, Pearl, and Inner Edges; False Pinholes; Buckle, Beginners', and Ordinary Stems; Branching and Centre Fibres; Headings; Footings; Twists; Tracings; Vandyke Tracings; Gimps; Knots; Rope and Return Rope; Curves; Circles; Turns.

Besides these recognised stitches, there are certain

and when it is used in the lace and more is required, unwind from the Bobbin by lifting the Half Hitch. Divide the Bobbins into two sets; one set, consisting of three pairs or more, are called the Workers, or Runners, and really form the lace as they work backwards and forwards, from side to side, over the Hangers, or Passive Bobbins, which simply hang down the pillow, and should be spread out in a fan shape there, and not allowed to lie together in a heap. The increasing and decreasing the width of the lace is managed by adding or cutting off Bobbins in pairs at the pinholes, or by spreading out the threads over a wider surface, or drawing them closer together; the latter plan can only be pursued at small increases or decreases, or when rounding curves. The Bobbins

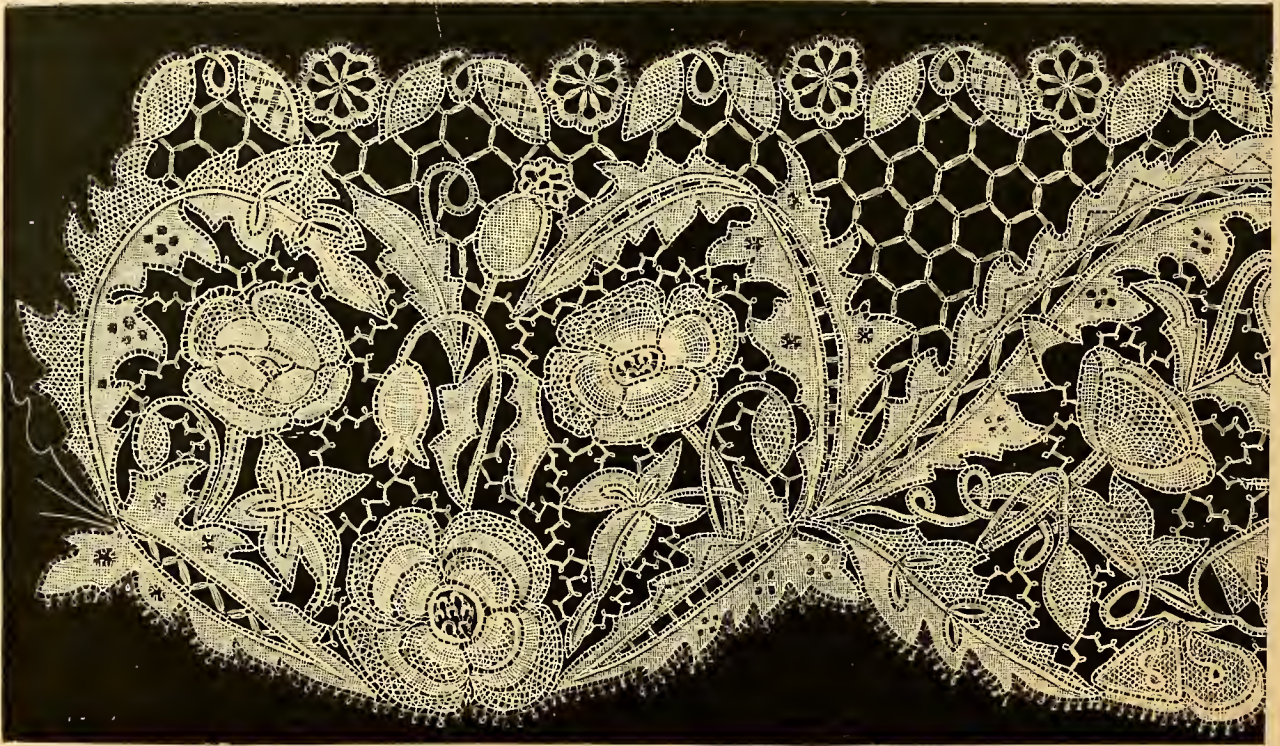


FIG. 486. HONITON LACE—POPPY AND BRJONY DESIGN. (FIRST PART.)

manipulations with the Bobbins and other implements that have to be learnt before the lace is properly made; they are as follows: When holding the Pillow on the knee let it rest against something that will resist it, and arrange it so that the worker does not stoop. Always treat the Bobbins as pairs, with the exception of the Gimps, which hang on with the other Bobbins so as to lie on each side immediately inside the pin. Hang the number of Bobbins required for a leaf or other part of a pattern at the tip or base of the part as directed, tie them up first in pairs, with the knot that secures them placed on the passive Bobbin, and then knot all the ends together in one big knot, through which stick a pin, and put it into the pinhole. The length of the thread from the Bobbin to the knot is four inches,

and change their positions so continually that it is useless to put a distinguishing mark upon them, but an expert lace maker understands the order they should be used in, and mentally numbers them. The threads twist and tangle themselves together as they lie, and when the pillow is put down—this roughens the thread and renders it brittle, and it is one of the chief difficulties that a beginner has to encounter, as every twist must be patiently undone, an extra one causing a hole in the work. Knots and rough brittle places in the thread require to be wound out of the way and the thread cut off, and a fresh Bobbin put in, or the lace is rendered coarse and uneven. The Bobbins, when working, should not be looked at, the pins should be stuck in rather slanting and only far



enough to hold the lace, and the hands used together simultaneously to pass the Bobbins over and under each other mechanically, and without following them with the eye, which should be fixed on the lace ready to detect an error in the making. Take out any false stitch and rough or untidy looking holes, by patiently untwisting the Bobbins until that part is reached. The lace is executed upon the wrong side, so that all irregularities and Knots should be upon the upper surface. Ornamental Fillings are worked upon the wrong side, unless directions to turn the work are given. Good lace will present a firm and compact surface, the pinholes in it will be close together, the open stitches and holes of uniform shape and size, and the edge firmly twisted; while bad lace

down the stem of the front leaf; at the tip hang on four pairs of Bobbins, which fasten down on the pillow and leave. Turn the pillow and work down the side of the leaf where the Cloth Stitch is shown with the six pair worked with before, hanging on another pair near the end, and when the flower is reached Sew two pair to each Pinhole, Tie and cut off. Return to the tip, pick up the four pairs of Bobbins left there, and work down in Half Stitch, adding a pair at the widest part of the leaf, make a ROPE SEWING to next leaf, work half of this in Cloth Stitch, as far as the reverse fold, there turn and work the other half, finishing in the flower as before. To complete the leaf hang on seven pairs of Bobbins at the tip, and work the reverse fold. Commence

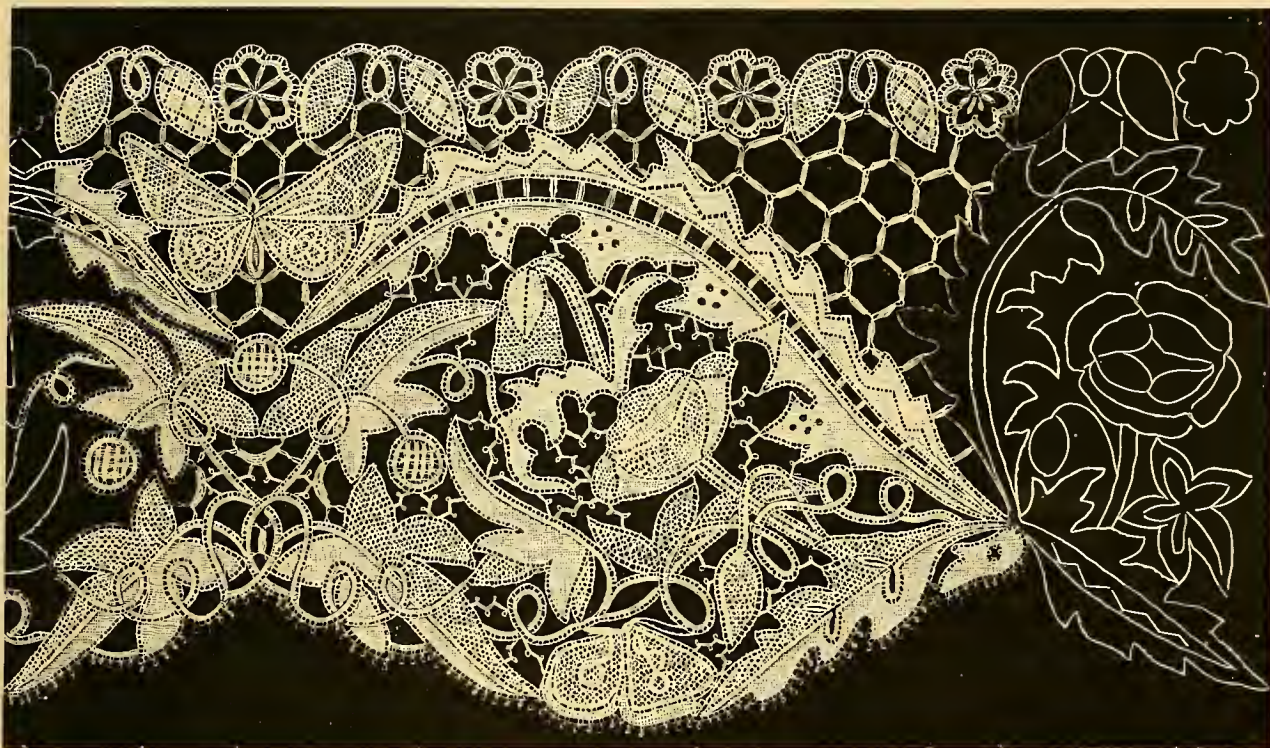


FIG. 487. HONITON LACE—POPPY AND BRIONY DESIGN. (SECOND PART.)

will fail in all these particulars, and present an untidy, dragged appearance. Before commencing any Lace pattern, learn the stitches by working them as braids. See BRAIDS.

To work the Honiton Sprig shown in Fig. 485 (page 257): Prick out the pattern upon parchment, DRESS THE PILLOW, and commence with the middle round of the flower, where the Half Stitch is drawn. Hang on six pairs of BOBBINS and a GIMP, work round the inside petal in HALF STITCH, then hang on another pair of Bobbins, and work round again, SEWING to one edge, then work round the last time half the way in Half Stitch, and the remainder in CLOTH or WHOLE STITCH, cut off the Gimp and two pairs of Bobbins, and work FIBRE STITCH

the third leaf at the flower, Sewing to each pinhole two pairs of Bobbins for four holes, work the leaf in halves in Cloth Stitch with an open Fibre. The centre of the flower is now filled in with SQUARE PLAITINGS, which have to be carefully worked, as there is no securing stitch between them; twist the threads twice instead of four times, and to keep the Bobbin worked the second from pulling, lay it with its pair, back on the pillow, so that the threads are slack, while the next Square Plaiting is made with pairs three and four, and the pairs nearest them. The flower being finished, the stalk is next worked. Commence at the tip of the tiny leaf near the bottom, hang on eight pairs of Bobbins at the tip, and work in Cloth Stitch; cut off a pair of Bobbins as the corner is turned, and work up to the



reversed leaf; here hang on five pair, and leave six behind with which to work the stalk, and work STEM along the upper part of the right hand side of the leaf and the lower of the reverse fold, return with eight pair (adding a pair) and work first in Half Stitch, then in Cloth Stitch, and cut off the Bobbins at the end. Pick up the Bobbins left on the stalk and work with them to the top bud as before, work Stem round one side and across the top of the calyx; add a pair of Bobbins, and work the bud in halves, connecting the first row to the middle row of stem. Cut off the Bobbins when the calyx is finished, and hang on at the main stalk for the other bud. Work according to pattern, but at the turn of the stem, where the bud springs from the calyx, make a pinhole at the INSIDE EDGE instead of a TURNING STITCH, which will bring the inner edge into a peak. Work the three small leaves, two in Cloth Stitch and one in Half Stitch, with six pairs of Bobbins. For the largest half-opened flower: Begin at the bottom of the lowest petal, and work the three middle ones in RAISED WORK and Half Stitch with eight pairs each. Hang on eight pairs of Bobbins at the tip of each back petal, and work them in Cloth Stitch. For the calyx: Begin at the tip of the lowest leaf with six pairs, work that and the middle one, then up the outside petal of the flower in Cloth Stitch, and do the open back petals; pass the thread across the one closed petal in a PLAIT. Finally work the third calyx leaf with nine pairs of Bobbins, as it is worked over the middle leaf, and Sew to the Raised Work strands. Cut off three pairs, and work Stem to the main stalk; cross this and work the hollow leaf. Commence the other flower at the tip of the middle calyx leaf, with six pairs of Bobbins in Cloth Stitch, then work the two middle petals in Half Stitch; work one over the calyx leaf, which connect at the tip as it crosses, then the calyx in Half Stitch and Stem to the main stalk. Return to the flower: Work the upper calyx leaf and up the side petal in Half Stitch, then the open back petals, and down the lower side petal in Cloth Stitch, and finish with the lower side calyx leaf in Cloth Stitch. Work the stalk of the flower and the two leaves on the main stalk in BRANCHING FIBRE, Cloth and Half Stitch.

The Poppy and Briony pattern given in Figs. 486 and 487 (pp. 258 and 259) is a Honiton Lace pattern, into which Raised Work is introduced, and should be worked by good lace makers. The specialities of the pattern are the inner petals of the flower, the butterflies' wings, and all parts that stand up in the bold relief which is the most difficult and effective part of Honiton Lace. The long leaves which form the framework of the pattern are done first, then the inner leaves, flowers, and buds. The border is then formed, the ground filled in, and the lace unpicked, and the same pattern worked over the Passement until a flounce length is completed. When the length is made, the lace is taken off the Pillow, and the Relief Work arranged with a needle. Commence with the long leaf that has VANDYKE PLAITINGS as a centre. Work with eight pairs of Bobbins from the base of it, and carry Stem along the inner side to the tip of leaf, turn, and work back. The first two jags are made by spreading the Bobbins, adding more if required; and following the course of the pinholes, as the indentures become deeper, leave the three inside pairs

of Bobbins and carry Stem to the tip with the others, hang on a fresh pair at each Pinhole and leave it behind, when the tip is reached, turn and work straight back across these new pairs. Pursue this plan always when indentations stand out clear and square from a leaf; the number of Bobbins left behind vary according to circumstances; the Raised Work usually requires five pairs, but four are enough for a small indentation. When, however, the points of the jags run upwards, treat the indentations as small leaves, and add extra Bobbins at the tip and work back down the point, making SEWINGS on one side to prevent the hole showing where the stem first turns upwards, and add an extra pair there to be left behind and worked in at the base. Work FIBRE up the centre stem, the open dots with INNER PEARL, the small dots as FLEMISH STITCH, the zig-zag device on some of the leaves in VANDYKE TRACING and CROSS TRACING.

The lace in relief has now to be worked. Begin with the flower shown in Fig 488, detail A. This is worked flat upon the Pillow, the centre petals first. Work round the inner ring with five pairs, join the circle, add another pair and work up one side of petal, add three more pairs, then work CLOTH STITCH, SEWING first to the stem and then to the



FIG. 483. HONITON LACE—RAISED FLOWER. DETAIL A.

inner circle, add by degrees four pairs, and Sew twice into each pinhole of the centre ring, to bring the Bobbins round; as each petal finishes, gradually cut off the Bobbins down to six pairs, then work the next petal. These petals are not joined where they touch, but when the last is finished and the Bobbins are cut off to six pairs, the back petals in HALF STITCH are worked over them. Each of these take sixteen pairs of Bobbins; add them gradually as the stem is worked. Work this stem one third of the way round; work over the part already done without minding it, take the pieces out, and leave it to be held down with the covering petal. The difficult part of the work is in the Sewings, which are attached to the inner circle like the first made ones. To make these: Sew the small petals to the outer strands of the circle, and the large ones to the cross strands. Make three Sewings in the same place when doing the final leaves, and when these are finished put a SQUARE PLAITING in the centre of the flower, and cut off the Bobbins. Finish the flower by working leaf, stem, and seed pod in Half and Cloth Stitch and OPEN BRAID. The flower opposite the one just worked is done in the same manner, the difference in the effect being produced when the lace is taken off



the Pillow by the needle, one flower being made to fold up its petals, the other to open them out. CRINKLE PLAITINGS are worked in the centre of this last flower on the right side, after the lace is taken off the Pillow.

The centre flower, shown in Fig 489, Detail B, is next made. It consists of three tiers of petals. Work the two inside tiers in CLOTH STITCH, the outside tier in HALF STITCH, and these last finish with PEARL where they form



FIG. 489. HONITON LACE—CENTRE FLOWER. DETAIL B.

the edge of the scallop. Work these petals in the same manner as those described for the first flower, the SEWINGS being the most difficult part, which are made in the same place three times over.

Next work the centre leaves and seed pods. Begin with the stem of the drooping one, and carry it round the curve until it reaches the seed pod; here upon the pattern are two sets of pinholes in the form of ovals—one inside the other. Work the large oval first, and carry STEM all round it at the base; hang on eight more pairs of Bobbins, and work CLOTH STITCH to the tip, then cut off the middle Bobbins, and leave five pairs on each side, with which make the two points, and carry Stem to their tips, and return to the oval, where SEW securely; tie up the Bobbins and cut them off. Thus, having finished the upper part of the seed pod, take the pins out, and turn the pod back on the Pillow, with a pin to fasten it; hang on six pairs of Bobbins at the base of the inside oval, Sew to the stem of the upper one; work Stem to the tip, hang on seven more pair and a GIMP, and work back in Cloth Stitch; this being the foundation oval the work requires to be close and firm; fasten once more to the upper stem, tie up and cut off the Bobbins. Take out the pins, bring the first oval down into its place, and pin the small one over it; when the GROUND is put in it must be sewn to the small oval. Fasten six pairs of Bobbins to the stem where it intersects the drooping leaf, work Stem to the large poppy, return with eight pairs of Bobbins, and add gradually four more pairs where the leaf widens, fasten to the flower where leaf and flower touch, and work the second half of the leaf in the same way, then tie up and cut off the Bobbins. Work the other leaf and then the stem of the upright seed pod. This is made like the first one, except the finish, which is Stem worked round the small scallops, and fastened off and filled in afterwards with CRINKLE or PLAIN PLAITINGS.

Work the raised butterfly as follows: Commence with the body, and work it with seven pairs of Bobbins, then

with five pairs work the tracery inside the foundation wings and carry STEM all round the foremost wing; do the outside edge first, and as it is worked hang on a pair of Bobbins at each pinhole, except at the three corners, to which hang on two pairs; leave these extra Bobbins behind for filling in the wing in HALF STITCH, which commence when the base is reached, and fasten the tracery with a SEWING as it is passed. PEARL the wing of Butterfly where it forms the outer edge. In working the first foundation wing, leave off at the further corner: cut off five pairs of Bobbins and work Stem round the other wing to the base, hang on two extra pairs at the three corner holes and one at the remaining holes, leave these and work with them the inside of the wing in Half Stitch, then tie up the Bobbins and cut off. Now turn the wing completely back, fold a piece of thin paper and pin it down over it. Hang on five pairs of Bobbins to the body of the Butterfly, and work the wings as before, but fasten them to the framework leaves on each side. These wings cannot be worked over the foundation wings on account of the tracery.

The half open Briony leaf needs a description, but the Briony leaf and bud in HALF STITCH, the tendrils, the half opened flower, and the drooping bud can be worked from the illustration. For the Briony leaf: Begin at the end of the tendril, follow it to the leaf, then continue the STEM up the back. Hang on two pairs at the tip, and work back in CLOTH STITCH, Sew to the outside strands of the stem. When the first division of the leaf is reached, carry RAISED WORK to the tip, hang on two extra pairs of Bobbins at the first hole and one at each succeeding hole, work straight back from the tip to the centre fibre, Sew twice or thrice into each hole as there are more outside than inside holes. Spread out the Bobbins to form the next point of the leaf and follow the course of the outside holes; when that tip is reached, and the work is being carried down the last edge, gather the five pairs next to the pins in a cluster, which pass between the working Bobbins in one row and under them in the next like a Gimp. Arrange the Sewings so as to finish this side of the leaf neatly at the base. Turn the pillow without cutting off any of the Bobbins, and work back the reverse way over the same ground in Half Stitch. The Sewings to the stem must be made to the cross strands, and two or three in one hole; the outside edge work in the same holes as before, but not in Raised Work, for fear of joining the two sides together in drawing the Sewings: compress or expand the work according to the holes, and leave one unworked wherever the holes are close together, so as to keep the outside and inside level. Bring a cluster of five pairs of Bobbins down the side of the last point, cut off eight pairs, work to the tip, tie up the Bobbins, and leave them there to work the ground with, which, when sewn to this in any part, must be attached to the lace worked last, and not to the lace below it. Fill in all the flower part of the design with DEVONIA GROUND, and then commence the border and the ITALIAN GROUND.

The border is worked in WHEEL STITCH and with DIAMOND HOLES. The latter is worked first, and resembles CHEQUER STITCH worked slantwise: Hang on



eleven pairs of Bobbins at the tip of one of the border leaves, thus—three Working pairs, and one Passive or Hanging pair on each side next the pins, and six other pairs in sets of three. Work from the outside across the Hangers next the pins (called the side pair), twist the Workers thrice, work three stitches, the last a TURNING STITCH, return to the edge, and twist the Workers before doing the side pair. In the third row, work the side pair, twist, work two, the last a Turning Stitch, and return to the edge. Fifth row—work the side pair, twist, make a Turning Stitch, and return, then work the side pair only and back again; this will bring the Workers down another hole, and is the same as doing two SEWINGS together. Twist all the Hangers, except the two side ones, four or five times, and the preliminary diamond is made, and the work slanted. For the rest of the Diamonds, work 1, twist, work 3, twist, work 3, twist, work 1; repeat this row three times, then, whichever side the row is finished, work over the side pair and back again, twist the six middle pairs, and work three rows, again twisting after the 1st, 4th, and 7th stitches; one side will finish before the other, because of the slant in the stitch; wind up as commenced, working across four pairs and back, then across three, and finally across two pairs. When the Diamond leaf is finished, cut off six pairs of Bobbins, and work the circle and the companion leaf—the circle in Raised Work, the leaf in HALF STITCH, and the wheel as given in Wheel Stitch; this completes the border.

The grounding to this part of the lace is composed of ITALIAN GROUND (which *see*).

The completion of this design is given in Fig. 486; it is almost similar to the first portion, the difference being, that the Briony buds are worked in CHEQUER STITCH, and the butterfly with expanded wings in HALF STITCH; work it separately, and sew on after the Italian Ground is made.

The lace being finished and taken off the pillow, work the CRINKLE PLAITING centres to the poppies, and then adjust the Relief Work. Lay the lace on tissue paper, and thread the finest possible needle with lace thread, and with them adjust the petals, sewing them to their proper places. Make a little knot on the thread to begin with, and to fasten off make a stitch, pass the needle once through the loop, and draw it up and cut the thread off close. For the first poppy, which folds over towards the middle, run a thread along the edge of the inner petals, and draw them close or leave them partially open. The opposite poppy, that curves its leaves back, arrange by attaching the curved petals to the back petals, run the thread at the back of the lace, and give two stitches to one petal and one to another, but do not sew them regularly down, but vary their effect. The middle poppy requires the inner petals to stand up and the outer to lie down; treat them as described above. For the one side long flower, sew both sides together; the other flower, which is more open, sew only partially, and catch the middle petal to the side ones. For the seed pods, sew the large oval to the small one on both sides, but not at the tip, as this should stand up. Fasten down the calyx of the opening flower with a stitch at the tip, and sew on the loose butterflies.

To stiffen the lace: Boil a quarter of an ounce of rice in a pint of water, strain when cold, and brush this over the inside of the parts that are in Relief; but only damp, not thoroughly wet them. Brush over the ordinary Relief parts with a camels' hair brush, but where a bold curve or round is to be given to a petal, mould that piece over an ivory knitting needle that has been dipped into the rice water. The knitting needle is more effective than the brush for stiffening the inside of buds or seed pods, and in fact, wherever a rounded appearance to the lace in Relief is required it will be found useful.

**Honiton Trolly.**—This is Honiton Lace with a Trolly Ground, and was worked before Honiton lace became celebrated.

**Hood.**—One of the various descriptions of head-dress, equally adopted by the two sexes. In some countries ladies employ them instead of Hats and Bonnets, made of cloth of a light scarlet colour, and braided. They are also attached to burnouses, and opera cloaks, jackets, and ulsters: When employed for evening wear, they used to be called Caleches. They form part of the Bedouin's national dress, and the costume of the monastic orders. They are also worn attached to thick coats or ulsters, by sailors, on Arctic expeditions, and by soldiers engaged in campaigning and sentry work.

**Hoo-hoo.**—A check cotton stuff employed exclusively for the African trade.

**Hooks.**—An appliance made of white metal wire bent in the centre and pressed closely together, then bent across so as to form a tongue, which may be passed through an eye of the same metal wire, so as to make a movable connection between them. The remaining portions of the wire are each curled outwards—below the end of the tongue formed,—and rounded into a pair of small rings, by means of which the hook is sewn to any material. They may be had both in black and white, and of various sizes and thickness to suit the textile and the dress of either men or women. They are sold on cards, and also loose in bags of  $\frac{1}{2}$  cwt., by the lb., or the oz.; likewise in papers of from 3lb. to 6lb. The numbers run from four to eight inclusive.

**Hoops.**—A graduated collection of steel bands, either enclosed in casings in a petticoat, or fastened together with a succession of tapes, at regular distances, preserving the form of a hooped-petticoat: common kinds are composed of whalebones, canes, or even of coarse hemp cords. This form of dress extender has been fitly described as a "pyramidal bell-hoop." There were also "circular bell-hoops"; and "pocket-hoops," besides other even more extravagant and grotesque varieties, which for more than 200 years were successively in fashion, and since the time of Queen Elizabeth, have had fitful extinction and revivals down to the present day. Hoops extending only half way round have also been in vogue, and small extenders of the petticoats, called "bustles," worn just at the back from the waist, reaching half way down the skirt, made of crinoline, as well as whole petticoats of the latter material, frequently supersede the use of the most ungraceful and inconvenient Hoop. See CRINOLINE.



**Hopsacking.**—These are very coarse cloths, made of a combination of Hemp and Jute. See *SACKING*.

**Horrocks' Calico.**—A superior make of calico, so called from the name of the manufacturer. These are sold "A 1" and "B 1," both 33 inches in width, and are suitable for underlinen.

**Hosiery.**—In older times the term—now altogether restricted to stockings—used to denote men's breeches.

His youthful hose, well saved, a world too wide  
For his shrunk shanks.

—*Shakespeare.*

Hosiery signifies every description of stockings and socks. Amongst the former there are white cotton, unbleached, striped, white merino, coloured merino, ribbed merino, lambs' wool, cashmere, black worsted, both plain and knitted. Each has its sizes, which are numbered from No. 1 to No. 9 in stocks and stockings. The size is known by a corresponding number of small holes to be found manufactured in the feet. Hose and half hose, for men, youths, and boys, are of the following description: Men's lambs' wool, merino, worsted (both plain and knitted), fancy stripes, and brown cotton (plain and knitted). Women's stockings are also to be had in Lisle thread, silk (both plain and ribbed) with clocks only or open work, and in various colours, as well as in black. The best cotton stockings are the fine unbleached Balbriggan. The several sizes of women's stockings are known as full size, medium, slenders, and small women's. Under the same term, Hosiery, other articles besides stockings and socks are included, viz., all descriptions of underclothing worn by men, and their ties, handkerchiefs, belts, and braces.

**Hosiery-fleecy.**—A textile of the common stocking make, woven of fine fleeces of wool, the webs, when woven, being cut up into waistcoats and other articles of dress.

**Huccatoons.**—A description of cotton cloth, manufactured in Manchester expressly for the African export trade.

**Huckaback.**—A coarse kind of linen cloth, manufactured in small knots at close and regular intervals, making a rough face. It is employed for towels, and is very durable. Huckabacks may also be had in cotton, and likewise of a mixture of both. The towels may be purchased ready made in towel lengths, or cut from pieces.

**Huguenot Lace.**—An imitation lace worked some fifty years ago, but now obsolete. It is made of a net foundation, on to which aster or rosette shaped flowers of mull muslin are sewn. To work: Draw out upon pink calico a simple pattern formed with rosette-shaped flowers, with buds and single leaves connected together by a flowing and entwined stalk. Back this pattern with brown paper and tack the net to it. Prepare several strips of mull muslin an inch in width, six inches in length, double the muslin, and place the edges so that they meet in the centre at the back of the strip; then fold it into points, thus: turn the corner of the strip down to the back where the first broken line is shown in Fig. 490, and make the second line, by folding the strip over the first, turn also to the back, make the third line by folding

the closed strip over to the front, and the fourth by folding the closed strip over to the back, the number of points or folds required will depend upon the size of a flower, every alternate point forming a petal. Thread a needle with fine lace thread, and run it along the muslin, so that it follows the lines made by the folds, and as shown in Fig. 490. Join the muslin together, and draw the run thread tightly up so as to form a rosette composed of points like the rosettes formed with Tape in *TAPE WORK*. Sew this rosette to the net, attach every point or fold securely to the net, and, carrying the thread quite round the petal, make another rosette of muslin with a smaller number of points, which sew inside the first so that the two form a raised flower. Leave in the centre flower



FIG. 490. HUGUENOT LACE. DETAIL SHOWING THE MANNER OF MAKING THE FLOWERS.

enough of the net foundation visible so as to have an eight-armed WHEEL worked over it. Buds are formed with nine points of muslin. Prepare the muslin as before, but do not connect it together; draw it up as a half circle, and sew it in this shape to the net foundation. Form leaves like buds, but with only four or three points, and make stalks and tendrils by *DARNING* in three threads of lace in the lines over the pattern. A glazy thread, such as is used for *GIMP*, is the best for these lines. Edge the lace with a number of leaves tacked close together with their points turning outwards. Numerous varieties of patterns can be formed by altering the number of petals to a flower, working Wheels surrounded by *OVERCAST* holes, and by using fancy *Darning Stitches* about the net; but the manner of making the muslin petals does not vary.

## I.

**Idiot Stitch.**—One of the names given to *Tricot Stitch* (see *CROCHET*, page 128).

**Illusion.**—A French term, denoting a description of silk tulle, made in widths of 54 inches and 72 inches.

**Imitation Lace.**—Machine made lace, made both of flax and cotton thread, woven to resemble different kinds of lace and small edgings. It may be had in many varieties of width and finish, and is comparatively inexpensive. It is chiefly made at Nottingham, and in the years 1817-19 English workmen established themselves at Calais, taking with them a machine on the "straight bolt" principle, and the manufactory there established has prospered and kept pace with all the English improvements. There are four varieties of superior quality made at Calais, and St. Pierre-les-Calais, the Malines and Valenciennes imitations amongst them. At Caen, Lille, St. Quentin, Cambrai, Chantilly, and Lyons, the machine made imitations of lace, both in black and white, are very beautiful, and scarcely to be detected as imitations.



Since the manufacture by machinery of ornamental

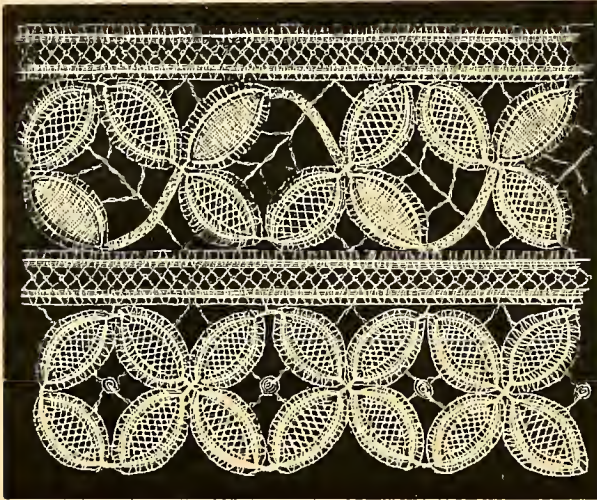


FIG. 491. IMITATION HONITON LACE.

braids made of fine linen thread, numerous laces have

thick Needle made Buttonhole lines. These can be so easily imitated by the machine braids formed into patterns and joined together with needle made Bars and Fillings that hardly any kind of braid or tape lace has escaped this copying. One of the simplest arrangements of these machine braids is shown in Fig. 491, which is an imitation of Honiton lace, carried out with the assistance of three kinds of braid. These consist of the open straight braid used for the straight lines, the thick braid resembling Cloth Stitch, and the open braid resembling Half or Lace Stitch. The two last named are manufactured in a series of ovals, and not as straight pieces. To work: Trace the design upon pink calico and tack down the plain straight lines of braid to it. Take the Half Stitch Braid, and, without cutting it arrange it in a succession of Vandykes along the upper part of the pattern, so as to fill in where shown, and arrange the Cloth Stitch Braid in a similar manner. After the Cloth Stitch Braid is arranged, sew the alternate ovals composing it thickly over so as to form the stem of the leaf, and then tack on the Half Stitch Braid at the bottom of the pattern in two Vandyke lines. Having thus tacked all the braids in position, secure them together. Take fine lace cotton and OVERCAST all the edges of the ovals to the straight

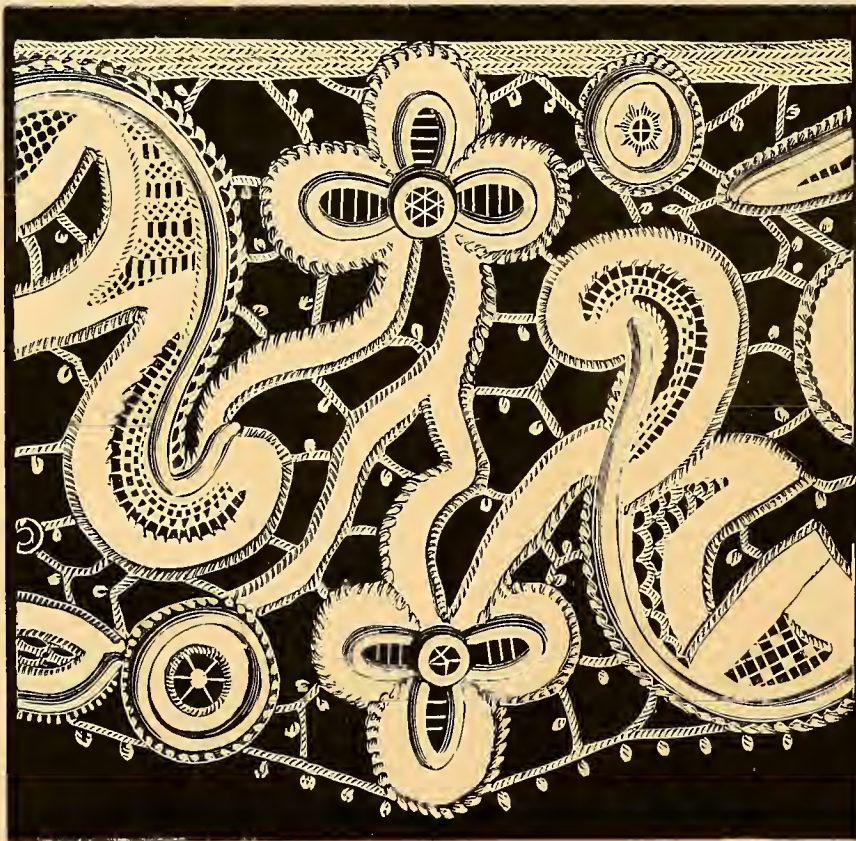


FIG. 492. IMITATION VENETIAN LACE.

been imitated with the help of these braids, particularly those laces formed with thick Pillow made braids, or with

braid wherever they touch each other, and Overcast all the edges of the three descriptions of braid and make CORDED



BARS and plain WHEELS while Overcasting; and, as a final finish, sew an ornamental lace edging to the lower edge of the pattern.

Fig. 492 is an imitation of hand made Venetian Lace, and is worked with a thick braid, with a cord sewn round its edge to imitate the raised Cordonnet of the old Spanish and Venetian Point. To work: Trace the design upon pink calico and tack down to it a plain thick linen braid half an inch in width, and tack down and neatly turn in this braid wherever the patterns by its sharp curves and twists requires the braid to be doubled; round all the edges of this broad braid run a fine cord. Fill in the open parts of the pattern with WHEELS, ESCALIER, and POINT D'ESPAGNE, and connect the various

untouched, and make the BUTTONHOLED BARS, which ornament with PICOTS. Fill in the centres of the pattern with various fancy lace stitches, and finally stitch down in the centre of the braid a fine line cord, which forms the raised CORDONNET. The outer edge of the lace, ornament with a bought lace edging.

Fig. 495 (p. 266) is a lace worked in imitation of the Tape Laces of Italy and Greece. To work: Trace the pattern, outline it entirely with a plain thick linen braid, and connect the various parts together with BUTTONHOLE BARS, ornamented with PICOTS. Fill in all the spaces left between the outline braids with a single POINT DE BRUXELLES.

Imitation Breton Laces and Imitation Brussels Laces

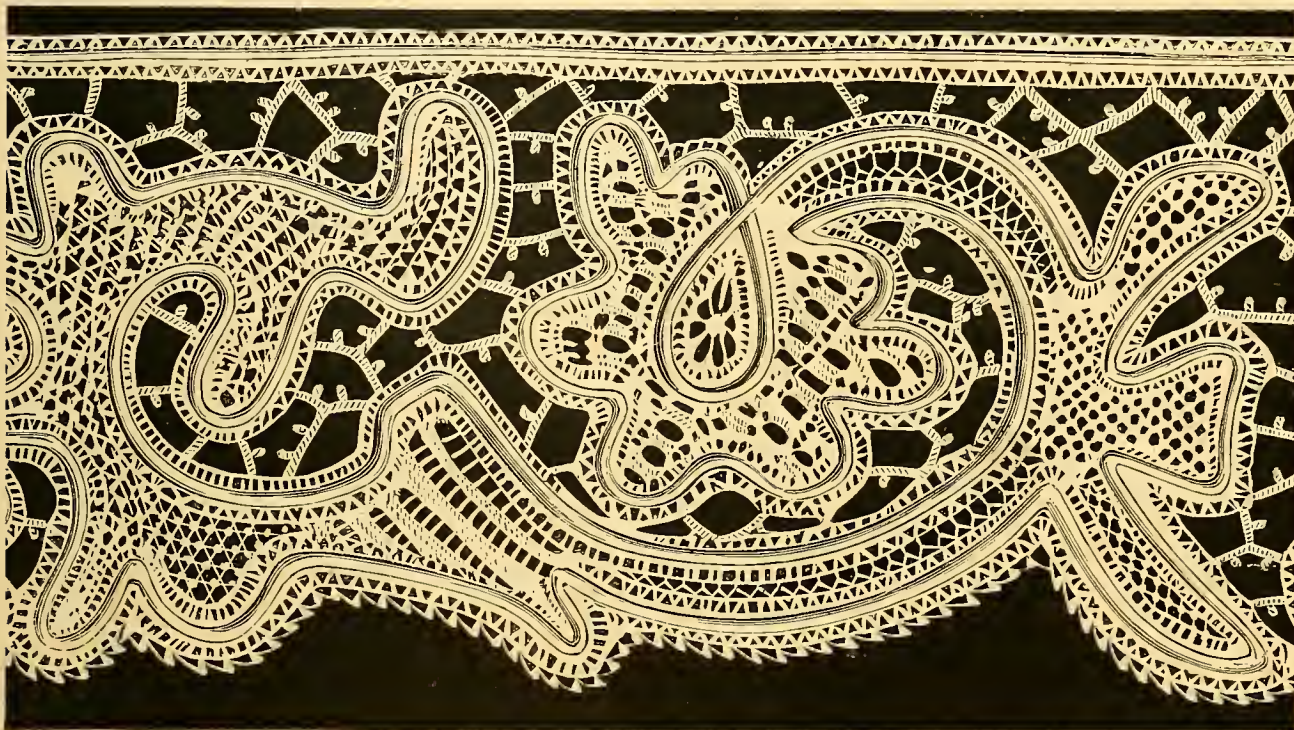


FIG. 493. IMITATION GREEK LACE.

parts together with BUTTONHOLE BARS ornamented with PICOTS. As a finish, go over the cord forming the CORDONNET. Leave this uncovered where plain in the design, but stitch it down to the braid, and work it over with fine cotton and with close BUTTONHOLES in some parts and in others with thick cotton and in ROPE STITCH to form the difference in the edging. Where the Cordonnet is ornamented, work POINT DE VENISE as an edging.

Fig. 493 is an imitation lace resembling some of the Greek Laces. It is worked with a braid made with an open edge upon each side, and thick in the centre. To work: Tack the braid upon the pattern, OVERCAST round all its edges, taking care to keep the open lace-like look of the edging

being already described, can be referred to. These differ from the Imitation Braid Laces, as they are worked upon net, to which a braid is sewn, and the fancy stitches ornamenting them are formed with the needle, the net being used as their foundation. Haythorne's linen braid and Mecklenburgh linen thread are the best to use for all Imitation Laces.

Another imitation lace is a modern Embroidery, intended as an imitation of Spanish Lace. It is worked upon fine linen or cambric, with Mecklenburgh lace thread and fine cord. To work as shown in Fig. 494 (page 266): Trace the design upon cambric and tack it to a piece of Toile Ciré, outline all thick parts of the design with a fine cord,



which stitch down securely, and **BUTTONHOLE** round the outer edge of lace. Work the ground as follows: Arrange upright and horizontal lines of fine cord across the spaces

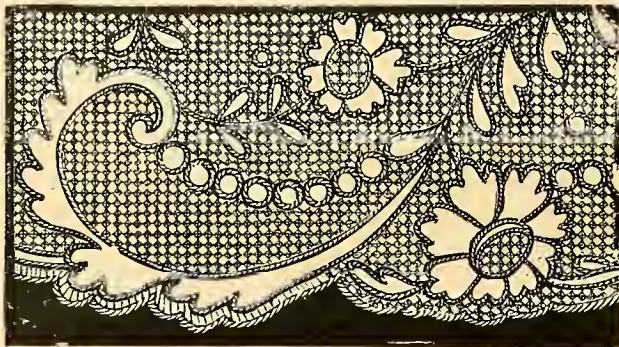


FIG. 494. IMITATION SPANISH LACE.

to be filled, and wherever they cross, work over and under the four meeting lines, drawing them together in the shape of a small **WHEEL**, or **STAR**, or work simple **Button-**

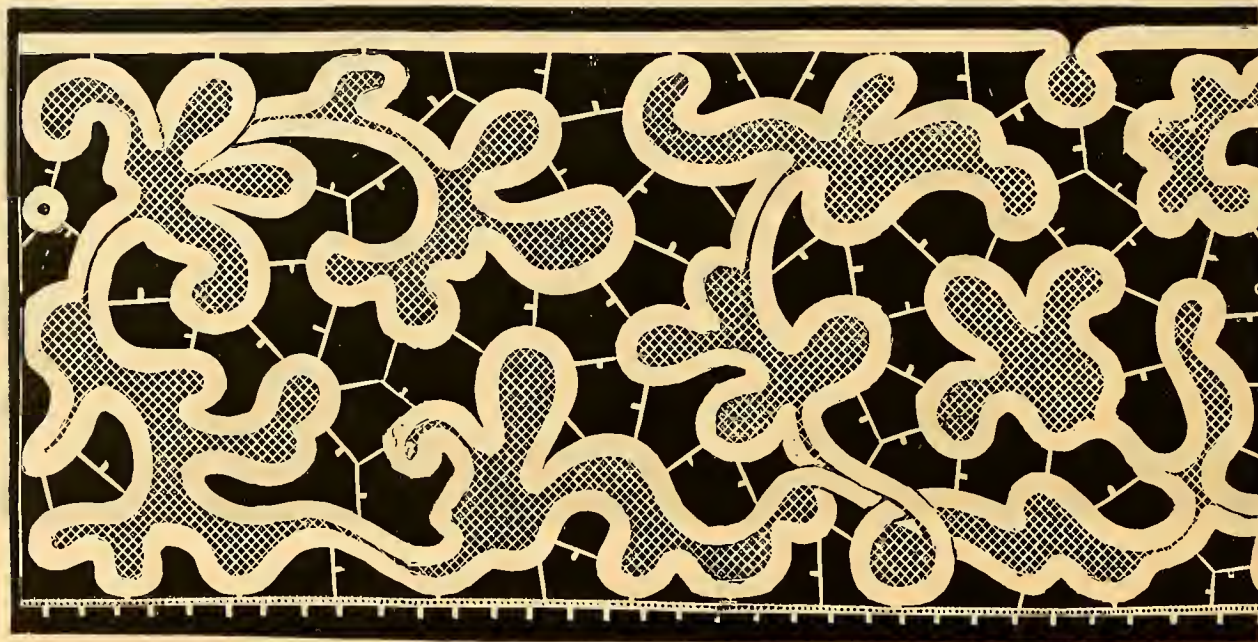


FIG. 495. IMITATION TAPE LACE.

hole or **BARS** ornamented with **PICOTS** as a ground. When the ground is finished, cover the outline cords with lines of fine **Buttonhole**, and then cut away the linen from underneath the ground.

**Imperial Tape.**—A superior description of **Tape**, firmly made, and sold in numbers running from 11 to 151. See **TAPE**.

**Impermeable.**—The term **Impermeable** is more especially used in reference to the passage of fluids. It is, therefore, employed in commerce to signify waterproof, in reference to articles of wear, or for other uses.

**Inch.**—A measure of length, being equal to three barleycorus in its extent, or  $\frac{1}{12}$ th of a foot. It is employed in commerce for the measurement of textiles, especially those of which short lengths are required, such as lace, or other trimmings.

**Increase.**—A term used in **Crochet**, **Knitting**, and **Netting**, when the number of the stitches forming the pattern are to be enlarged. See **CROCHET**, **KNITTING**, and **NETTING**.

**Increase Widths.**—In working **Pillow Lace** it is continually necessary to enlarge the pattern. When this enlargement is but small and quite temporary, it is sufficient to spread out the **Bobbins** already in use so that the lace while working fills in the space between the pin-holes at its edge, but when the increase is of some length and width, fresh **Bobbins** have to be added, thus: Work the lace until near the part, and just before the last row is completed and the outside pin is added, take a pair of **BOBBINS**, tie them together, wind the knot away from the middle, pass the thread under the two working **Bobbins**, run it up close to the passive **Bobbins**, stick a pin and complete the edge, and work these new

**Bobbins** in in the next row with the old ones. Directions are often given in lace patterns to hang on **Bobbins**; either as a single or double pairs they are both managed in the same way.

**India Cloths.**—A large number of cotton and woollen cloths are comprised in the term **India Cloths**, which are subdivided into many distinct varieties. The muslins are produced in many parts of the country, but chiefly at **Dacca** (see **DACCA MUSLIN**), some of the beautiful productions of which manufactory are very significantly described by their native names, which, being translated,



are Evening Dew, Running Water, and Woven Air. One piece of muslin, 4 yards long and 1 yard in width, weighed 566 grains; and another, 12 yards in length, and of the same width as the former piece, weighed 1565 grains. The loom-figured muslins, called Jamdanees, are exquisitely delicate; the designs are complicated, and, being regarded as a *chef d'œuvre* of Indian weaving, are the most costly of the Dacca productions. The common unbleached calicoes bear names varying with the localities where they are made. Some of the Indian cotton cloths are woven with coloured thread in imitation of English designs, such as "shepherds'" tartans. Indian cotton sail-cloth is remarkable for its lightness and strength. Chintz and other printed fabrics are produced in many places here and there over the country, the former being chiefly manufactured at Musulipatam, Arnee, and Sydaput, in the Madras Presidency, where the cloth is known as Kheetee. Those of Musulipatam show great variety, both in quality and in style. These manufactures are distinguished by the native name of Calum Kouree. Besides, some of the chintzes made for women's clothing show a dazzling variety of colour, crimson, puce, pink, and green all blended together. The common bleached cotton for turbans is chiefly produced in the handlooms of Bharpore, and those of the finest texture from Cashmere. Those made in Sindh are rich and various in quality, and the dyed cottons produced for the same purpose are some of them very fine, and of great richness of colour, which latter is in some cases laid on with a stamp. Gold stripes decorate certain examples, and others have an admixture of silk and are fringed with gold thread, or have deep gold borders. Besides these cotton textiles, the woollen and hair fabrics present many beautiful varieties, such as the Cashmere Cloths, and those of camels' hair. The Puttoo is composed of the inferior kinds of wool used for their shawls, which latter are made of a substance like swans' down, growing nearest to the skin underneath the thick hair of the Tibetan goat, and which is called Pushum. The Indian Kersemerees are unlike the Puttoos, being of rather a hard quality like our own. Striped woollen cloths are made in Nepal, Thibet, and Sikkim, the Cumblee being employed in cold weather as a covering for the head and shoulders. Felts are also made for cloaks, leggings, blankets, cushions, &c. The Cashmere Cloths manufactured into shawls forms the most important loom industry of the Punjab, which about thirty or forty years ago was almost entirely confined to Cashmere; but, while the best kinds produced in the Punjab are those of Umritsur, none of them can compete with the original manufactures of cashmere. One of the best specimens of a Cashmere woven shawl, and weighing 7lb., will cost as much as £300 in the country. Of cloths for carpets and rugs there are five descriptions. One is entirely of cotton, close and stiff in texture, and having a smooth surface. They are known by the name of Snt-tringee, are made all over the country, and are in almost universal use, being very durable. Another cloth made for the same purpose is of a mixed material, as the wool is of wool. A third kind, made of cotton only, has a short thick-set pile of cotton worked into it, while a fourth has a pile of wool. Piece goods of cotton cloth are extensively

made in India for home use, and likewise for export, including pocket handkerchiefs, d'oyleys, and table napkins, large quantities being produced in imitation of European-made examples. Calico cloths, made in scarf patterns, are some of them very bright in colour. They are woven in half widths, and have a border on one side, and two of these scarves being sewn together, an entire scarf, bordered on both sides, is intended to be produced. These have silk borders and ends, and show an endless variety of both colours and quality. They are also made with a union of silk, and likewise of silk only. Cotton rep is a coarse cloth used as a dress material and covering for horses by the natives. Cotton Palempore for bed covering is produced in Bengal.

Silk textiles not being classed under the name of "Cloths," do not enter into the present list of Indian manufactures (for which see INDIAN SILKS, and INDIAN MUSLIN). India was the cradle of cotton manufactures and of cotton printing; and she supplied Great Britain with yarn and cotton textiles long previously to furnishing the raw material. Dorcas, Jacquets, and Mulmuls all originated there; and for hundreds of years Arabia, Persia, and the eastern parts of Africa were mainly supplied thence with their cotton cloths, muslins, and chintzes.

**India Muslin.**—An exquisitely fine description of Muslin, the most beautiful and delicate kinds of which are produced at Dacca, in Bengal, especially the loom-figured ones, called Jamdanees. The weavers work under sheds by the banks of the Ganges, and size the warp with rice starch. Some of these muslins are chequered, and three persons are then employed in the manufacture—one pulls the thread to form the design, another twists it, and the third weaves it. Spinning and weaving are occupations which may be followed without loss of caste. Indian Muslins were first introduced into this country about the year 1870. Simple and primitive, as they still continue to be, in the method of their weaving, they are superior to our own productions in their durability, and the retention of their whiteness. There are different varieties of Indian Muslin made; some are figured in colours, others spotted with gold or silver, or else are plain white cloths. Amongst them is the Mulmul, or a description of Jaconet, which name is a corruption of Jagher-nout, only slighter in quality than ours; others resemble a soft, undressed, plain Buks. See INDIAN CLOTHS.

**Indian Dhurrie.**—A coarse description of thick cotton cloth, imported to this country from India. It is made for hangings, curtains, and other articles of furniture. It has a pattern consisting of very broad stripes of equal width, in blue and red, or two shades of blue, running across the cloth, and has a deep striped border. It somewhat resembles a Rep in its style of manufacture, and measures about a yard and a half in width.

**Indian Embroidery.**—Eastern Embroideries have for many centuries excited the admiration of the world for the magnificence displayed both in their material and workmanship. Four centuries before the birth of Christ, when the art in Europe was hardly commenced, the needlework that was displayed upon state occasions by Indian princes



was as gorgeous and as well worked as it is at the present day, and full details of it were dilated upon by the Europeans who travelled in those times. No Western nation has ever attained to the profound knowledge and management of colour that the Indian workmen displayed before their taste was corrupted by the introduction of European dyes, and in no articles is this knowledge better shown than in the numerous state counterpaues and hangings that are still in existence, and which must be seen before any conception of the untiring patience and skill required in the working out of the elaborate designs in stitches arranged in every conceivable form and colour can be appreciated. Under the title of Indiau Embroidery are included many varieties of needlework, of which the principal are Cashmere work, Embroidery in Chain Stitch, in Braiding, Embroidery upon Cloth, Muslin, or Net,

vary from £50 to £300, according to the needlework upon them, and their value is generally decided by the height of their borders, an inferior shawl being only worked to a certain depth, and a rich shawl having a border nearly filling up its centre. Cashmere work is generally done upon silk or woollen fabrics, the colours of which are red, black, green, and white, all of which are frequently used in one piece of needlework. They are joined together, as in Inlaid Appliqué, so as to appear one piece, and form in themselves masses of colour, but they are covered either with SATIN STITCH Embroidery in shaded floss silks, or with a number of stitches, such as CROSS STITCH, POINT LANCÉ, HERRINGBONE, BACK STITCH, POINT DE RIZ, and KNOTS, worked with twisted purse silks. These stitches are not worked in the European fashion in straight lines, or all in one direction; on the



FIG. 496. CLOTH EMBROIDERY.

Embroidery in Floss Silk, and Quilting. These various kinds of work are done in many parts of India, but take their name from the districts in which they are especially worked. All Indian work, with the exception of Floss Silk upon Net and Muslin Work, is better for study than for imitation, as it is impossible to give the time necessary for an exact copy, and a partial one frequently perpetuates all the faults and none of the beauty of the originals; but an European worker will do well to study the polychrome effects produced, and the elaborate and yet pure designs.

*Cashmere Work* is one of the principal Indian Embroideries, and the shawls imported to England of this Embroidery are highly prized; in them the needlework almost covers the material, and the work is carried out in every conceivable shade. The prices these shawls command

contrary, an Indian worker rarely fills in two spaces of the pattern alike, using continually the same stitch, but altering the direction to suit the flow of the pattern, and arranging it over the place indiscriminately, and filling in with any other stitch or variety of the same that may strike his fancy. The effect of the pattern is much increased by this manner of Embroidery, but it renders it almost impossible of imitation.

*Cloth Embroidery* is worked much in the same manner as Cashmere Work, but upon various coloured cloths, such as black, red, and green. These are joined together as in Inlaid Appliqué, and are either braided with gold braid or worked with gold thread and gold silk in CHAIN STITCH, or covered with conventional flowers, worked in flat SATIN STITCH, with brightly shaded floss silks. Much of the Cloth Work in gold and silver, upon black and red grounds



comes from Delhi, and is known as **DELHI WORK**, but Embroidery with coloured floss upon cloth is also called by that name. Embroidery upon Cloth with gold or silver thread is more easily copied than Cashmere work, as it contains no elaborate stitches, and much of it is simple **BRAIDING**, either with fine gold braid, **BACK-STITCHED** to the material, or with gold thread **COUCHED** down upon the surface. Of this description is Fig. 496, which is the half of an Indian cloth. To work: Join together, as in **INLAID APPLIQUÉ**, different coloured cloths; make the outside rim of black cloth; also the centre scalloped line; the rest make of scarlet cloth, except the centres of the pine-shaped ornaments;—make these alternately of green and blue cloth. Form the fine curled lines round the chief parts of the design with Japanese gold thread sewn to the outside of the material, making the thicker lines with fine silver braid, Back Stitches down, and work the round bosses and other ornaments in **OVERCAST** and with blue and green floss silk.

**Indian Chain Stitch.**—This Embroidery is one of the most ancient of all needleworks; for a long time it was known as Tambour Work, and then as Indian Work upon muslin. It is executed in many forms, either upon Turkey red twill, with white cotton, or upon muslin and net for dress materials, or upon coloured cloth embroidered in silk for articles that do not require washing. The stitches used are **CHAIN STITCH** and a simple **KNOT**; most of the patterns consist of outlines worked over with Chain Stitch lines, and such places as the veins of leaves, the stamens of flowers, &c., indicated by short Chain Stitch lines, or by a succession of **DOTS**. The work when executed upon net is not always in Chain Stitch, but is formed with a shiuy thread **RUN** along all the outlines and in and out the net. Indian Work upon fine muslin or cambric is the same as the fine Embroidery executed in Ireland upon the same materials, except that it is almost entirely worked with flat **SATIN STITCH** and without open stitches.

**Indian Floss Silk Work** is of two kinds, one where it is worked upon coloured cloth or cashmere in elaborate patterns of many shades of floss silk, and the other where it is Embroidered upon plain net. The first named is the handsomest, and large quantities of it are exported to England. The patterns are generally geometrical designs or conventionalised flowers and leaves, and the Embroidery is executed so as to entirely conceal the material. The stitch used is flat **SATIN STITCH** for all the chief parts, and **ROPE** or **STEM STITCH** for the dividing lines of a pattern and the stems of flowers. **CHAIN STITCH** is also introduced, but not to any extent. Some of the handsomest Floss Embroideries are those worked with white floss upon scarlet grounds, and used as scarfs or sashes.

**Indian Quilting Work** was carried to great perfection during the Middle Ages, and many specimens executed in those early times are still preserved. The art in India is still carried on, and though nothing is now produced there equalling the old elaborate designs, still the least skilled Indiau worker will quilt up anything given him to wad, in radiating circles and geometrical designs, without any pattern and with perfect accuracy. Much of the old

Quilting is done upon silk foundations, but some is executed upon cotton tissue, and so arranged that in places the material is puffed up, and in others left plain, and these last parts embroidered with designs in many colours, or the pattern is entirely formed with quilted lines arranged as figures, animals, or foliage. These shapes are not simply indicated in outline, but are filled in with lines that follow the right contours of the object they delineate, and the smallest spot upon a leopard, or the curl of a horse's mane, is as faithfully rendered as the more important parts of the work. Indian Quilting Work was brought to Europe by the Portuguese, and from that country it spread over all the continent, and it became a favourite needlework during the fifteenth and sixteenth centuries. See **QUILTING**.

**Indian Floss Silk Embroidery.**—This work is executed upon black or white net with white or coloured floss silks, and is an imitation of the floss Silk Embroidery made by the natives of India. From the nature of the materials used, the Embroidery should not be subject to much wear and tear, but it is not difficult of execution, is extremely Oriental in appearance, and is suitable for brackets and mantelboards and evening dress trimmings. To work: Trace out upon pink calico an Oriental design, composed of conventional leaves and flowers, and work out the design as in ordinary **SATIN STITCH** Embroidery. Tack down to the calico black or white net, and cover the pattern over with a series of long Satin Stitches worked in floss silk. Insert the needle in the lower part of a leaf, and carry the stitch up to the top of the leaf, here twist the needle round one mesh of the net just to hold the silk, and carry the silk back to the lower part of the leaf on the upper side of the net, so that none of the silk is wasted at the back of the work. Work long Satin Stitches in this manner over all the pattern, slanting them outwards when forming the petals of flowers, and curving and sloping them, when by so doing the lines of the designs are more fully indicated. Work large leaves not from the top to the bottom, as before mentioned, but with two lines of stitches radiating from the centre vein, and stems with a number of short slanting stitches. Designs in cream white floss silk are more Oriental in appearance than those into which colours are introduced.

**Indian Hemp, or Sunn.**—The fibre of the *Crotalaria juncea*, a totally different plant from the *Canabis Sativa*, from which Hemp is obtained. See **SUNN**.

**Indian Lace.**—There is little trace of the art of lace making to be found in any part of India, which is remarkable in a nation endowed with such wonderful patience and skill over the sister art of Embroidery. All the famous Indian collections of gorgeous textiles and needlework supply only a few specimens of a native lace, consisting of a simple open meshed gauze, embroidered with gold and silver of the poorest design and execution. The only other work that at all resembles Needle made lace is a description of **Knot Work** made with a continuous series of thick Buttonholes, every three stitches of which are drawn together with a loop passed across them. These rows of Buttonholes are only varied with lines of Chain Stitch,



and the whole forms a compact massive fabric, not partaking in any way of the lightness and elegance of lace.

**Indian Point Lace.**—One of the terms for DRAWN WORK, which *see*.

**Indian Silks.**—Amongst the many varieties manufactured in India, five may be more especially indicated as entering extensively into the English home-market. Indian silks are classified as the "Cultivated" and the "Wild." Amongst the former we import the Corah, Mysore, Nagpore, and Rumchunder; and from the latter category, or Wild Silks, the Tusore, otherwise called Tusah, and Tusar. There is also that called the Moonga, a superior description of silk of the same class, but employed in the trade with Arabia. The Kincobs are Satin textiles, decorated with designs in gold flowers, and are employed for ladies' skirts; the Mushroos have a surface of silk, but a cotton back, and are decorated with loom-embroidered flowers; the silk brocades are very beautiful, and are chiefly manufactured at Trichinopoly. Those brocades with white silk flowers are from the Deccan, though to be purchased in Madras. The most costly examples of brocaded silks are massively embroidered with gold, and with silk stripes; the costliest of all, produced at Hyderabad, are very striking in appearance, having wavy stripes of rich yellow, pink, and white, combined with gold. Silk stuff, manufactured for trousering, is produced of the very slightest texture, 9 yards of which would scarcely weigh as many ounces.

**India Rubber.**—Otherwise known by the French term Caoutchouc, a gum obtained from a species of fig tree, or *Ficus elastica*, a native of the East Indies. Besides other uses to which it is applied, Indiarubber is introduced into articles of wear, which are thereby made waterproof, and into surgical bandages. When elastic materials are manufactured, such as bands, garters, and braces, and cloth from which "spring-sides" of boots are made, the warp only is composed of Indiarubber. *See* ELASTIC TEXTILES and WEBBING.

**India Tape.**—This variety of tape was formerly known as Chinese tape. It is sold in large quantities, and is of superior strength, and is made both sized and soft. The numbers run from 00 to 12, and it may be had cut in any length desired.

**Indots.**—*See* EMBROIDERY STITCHES.

**Ingrain.**—A term used in connection with textiles dyed before being woven. The advantage of employing them is that they can be washed without thereby discharging their colours. The cotton cloth called Turkey red, and the red marking cotton are what is called Ingrain. There are also double and treble-ply Ingrain carpets.

**Inkle.**—A kind of linen tape or braid, employed in the sixteenth century as a trimming, and worn on soldiers' uniforms. It was made in different colours—plain yellow, plain white, or striped in blue and pink, or blue and red. It was much worn by the peasantry as a trimming for dresses and kats. The term Inkle had likewise another

signification in early times—viz., a particular kind of crewel or worsted with which flowers and other designs were embroidered.

With her neeld (needle) composes  
Nature's own ehape, of bud, bird, branch or berry,  
That even her art-sisters, the natural roses,  
Her inkle, silk, turn with the ruby cherry;  
That pupils lacks she none of noble race  
Who pour their bounty on her.

*Pericles, Act V.*

Inkle used formerly to appear in the list of Customs duties described as "wrought" and "unwrought inkle," or the plain and embroidered varieties.

**Inlaid Appliqué.**—The description of Appliqué, which consists in cutting out various pieces of material so that they fit into each other, and joining them together without their overlaying. *See* APPLIQUÉ.

**Inner Pearl.**—The Pearls are the ornamental loops used in Honiton and other Pillow laces as a finish to the edge of the design; and the Inner Pearls are the same loops worked round an opening in the centre of the lace. There are two ways of making these: one with a Gimp, and one without a Gimp. To work with a Gimp, as shown in the Hollow Leaf in Fig. 497: Hang on ten pairs of BOBBINS and two GIMPS at the tip of leaf, and work in CLOTH STITCH to the place where the opening begins. Work to the centre of the row, stick a pin in the top hole, hang on a pair of Gimps round it, twist the two pairs of RUNNERS twice,

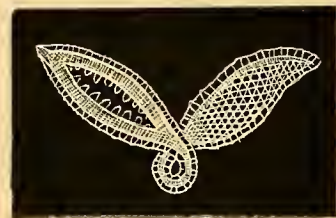


FIG. 497. INNER PEARL WITH A GIMP.

make a stitch about the pin, and work first down one side of the opening and then down the other. The inside stitch is the Inner Pearl, and is made thus: Work to the inner Gimp, pass it through the pair, twist the Runners six times, stick a pin, pass the Gimp through again, and work back; when both sides are finished all but the lowest hole, the two Runner pairs will meet in the middle, make a stitch, stick a pin, tie the Gimps, cut them off, and let one of the Runner pair of Bobbins merge into the Hangers or Passive Bobbins, and finish the leaf in Cloth Stitch. The remainder of the pattern is worked with the circle in RAISED WORK, with six pairs of Bobbins, and the closed leaf in HALF STITCH.

To work the Inner Pearl without a Gimp, as shown in Fig. 498 (page 271), in the Butterfly's Wing: Work the body, beginning at the tail, with five pairs of BOBBINS and two GIMPS. Cut off the Gimps at the head of the butterfly, hang on three more pairs of Bobbins, and work the antennae with four pairs each, which tie up and cut off. Hang on six pairs of Bobbins at the body, work up the upper wing,



there hang on four pairs, come back with CLOTH STITCH, and work the Inner Pearl as directed in the previous pattern. At the bottom cut off all but six pairs of Bobbins, work STEM from the lowest part of the other wing for seven holes, then hang on a pair of Bobbins at



FIG. 498. INNER PEARL WITHOUT A GIMP.

each hole for four holes, which are not worked in, but lie back by the pins. When the point of junction with the other leaf is reached make a SEWING, work straight across in Cloth Stitch, bringing in the added pairs left at the pins; twist each of these twelve times.

**Insertion.**—In reference to textiles, the term is employed to denote strips of lace, or embroidered muslin, or cambric, having the edges on each side alike, and a plain portion of the material outside the work, by which it can be sewn to a garment, collar, or cuff on one side, and to the plain part of the lace, or muslin edging, or border on the other. It is also much employed for infants' bodices and robes, being inserted in parallel stripes between portions of the dress material, whence the name is derived. It is always worked on the straight way of the stuff, and is called in French *Entre-deux*. Insertions are likewise made in Crochet Work and tatting, as also by means of Tape and Braid, and worked in silk and cotton, as an openwork decorative connection between two pieces of material.

**Irish Cambric.**—A linen cloth as fine as French Cambric. It is sold by the yard, and handkerchiefs of this material can be had with grass-pattern borders, broad tape hems, or hem stitched.

**Irish Ducks.**—A linen textile of stout make, in white, unbleached, and black, blue, brown, olive, and grey. It is used for labourers' blouses.

**Irish Guipure.**—See IRISH LACE.

**Irish Lace.**—Lace making in Ireland has only within the last fifty years become the industry of the people, and the laces produced are none of them national, but are all copies of those worked in other countries. Until the time of Charles I. the Irish clung to their national costume, in spite of the laws forbidding its adoption, and as this consisted of a large three-cornered cloak, thickly-plaited vest, knitted trousers, and plain skull cap for the men, and women's dresses of the same simple pattern, lace trimmings of any description were not required, and would have obtained no sale had they been produced. When Charles I. repealed the dress enactments, English fashions, with their profuse lace decorations, were assumed, and the want of a cheap native lace was felt by all to whom expensive foreign laces were unattainable, but no effort to establish a

manufactory was made until 1731, when the Dublin Society founded a school, which was, however, dissolved when that society ceased in 1774. In 1829, a school was opened at Limerick in which was produced the well-known Limerick Lace; but it was not until the great famine years, 1846 to 1848, that any real attempt to make lace a general production was commenced. In those years, by the exertions of ladies and by the Government, lace schools were opened in various parts of the country, and the fine Irish Point, an imitation of Brussels Appliqué, was commenced at the Curragh schools. Limerick Lace, Irish Point, and the fine Crochet imitations of old Points, are the laces that have attained the greatest celebrity as Irish productions; but, besides these, numerous imitations of other laces are worked, especially Irish Guipure or Carrickmacross Point, Black and white Maltese, silver, black, and white Blondes, and wire ground Valenciennes, all of which command a certain price, although they do not come up to the originals.

*Limerick Lace* is an imitation of the Indian Tambour Work, and can hardly be classed among laces, as it consists of embroidering in fine Chain Stitch upon Nottingham net. The work was established by an Englishman at Limerick, and the designs executed in the early years of the present century there are particularly good, both as to pattern and execution; but since the lace machine has been able to produce almost exact copies of the work, the demand for it has decreased. To make: Trace the design upon paper. Stretch some fine net in a small Tambour frame, and fasten the paper design underneath the net. Follow the outlines of the pattern with lines of CHAIN STITCH, work the Chain Stitch either with a needle or with a crochet hook, and use fine lace thread. Form a leaf with a Chain Stitch line up and down it; a petal of a flower in the same way, stalks and stems with one line, and any thick part of the design by filling it in with a number of lines either worked in a circle or as lines going with the design. For an open centre to a flower cut away the net, OVERCAST round the edges, and fill in the opening with an Open Lace Stitch. Border the net with an ornamental edge, formed with lines of Chain Stitch, broken by the introduction of curves and small leaf sprays, and ornament the extreme edge with PICOTS.

*Irish Point.*—This lace is sometimes called Curragh Lace, from the place where it was first manufactured. It consists of working with the needle detached flower sprays, joining these sprays together with Corded Bars, attaching them to Brussels net, and cutting away that foundation where it is not required. To work: Trace out the design as a whole upon a piece of blue paper, and each leaf or spray separately upon patent cloth or parchment. Prick these small patterns round their outlines with two holes close together, a slight space left, and two more holes close together with great regularity, and commence to work with 250 eightfold lace thread. Over the outline of a flower or leaf lay several strands of fine thread or a thin cord, and attach this to the pattern by COUCHING it down. Bring up the needle through the first pinhole on the outside of the flower, pass it over the threads, and put it down in the second pinhole. Catch the whole of the outline down to



the pattern, and then commence to fill in the stitches. The stitches employed are the same needle stitches used in old needle made laces and in Modern Point lace. Work the light fillings with POINT DE BRUXELLES and its varieties, and with BARCELONA LACE and POINT DE VENISE; and the thicker with POINT NONÉ. Having worked the fillings, go over the outline with fine even rows of BUTTONHOLE, and ornament this CORDONNET with LOOPS and PICOTS, and work over all stalks, veins, and tendrils with fine Buttonhole lines. These Buttonhole lines require great care; the thread, while making them, must not take up any of the tacking threads or the parchment, and the stitches must be worked with a uniform regularity. When the detached pieces are made,

This real ground is added after the separate sprays are worked and tacked together.

*Carrickmacross, or Irish Guipure.*—Another kind of Irish Point is made at Carrickmacross, and is either called after the place it is made at, or Irish Guipure. It is illustrated in Fig. 499. This is really a description of Embroidery, and is worked as follows: Take the very finest mulled muslin or fine lawn, trace the design upon it, and lay it upon Toile Ciré. Run a thread round all the outlines, and OVERCAST this thread over very closely; cut away the centres of the flowers, BUTTONHOLE these round, and fill them with WHEELS and fine open stitches, the same as are used in MODERN POINT, or fill them in with a Honeycomb net, and DARN in and out of this

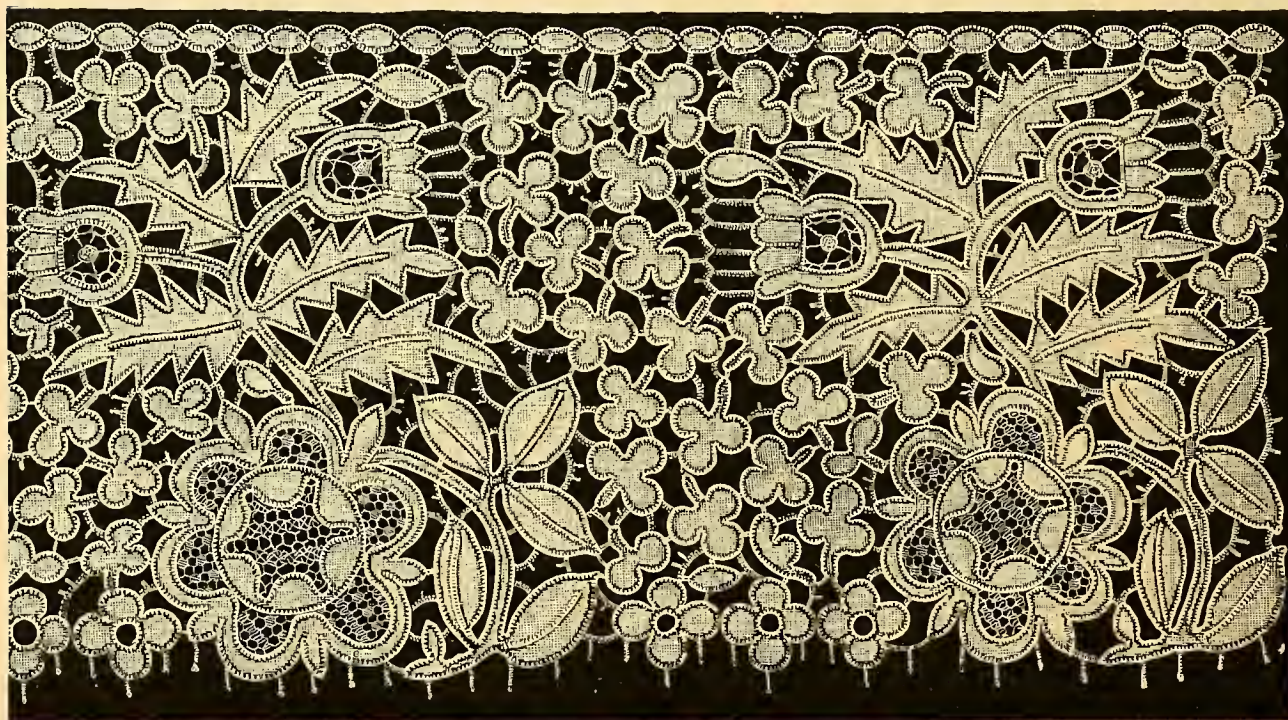


FIG. 499. CARRICKMACROSS, OR IRISH GUIPURE LACE.

unpick them from their patterns by cutting the tacking threads at the back of the pattern, and pulling out every thread singly. Lay all the detached pieces face downwards upon the complete design, and tack them to it, then connect them together with CORDED or BUTTONHOLE BARS. If the Bars are only Corded, lay fine cream coloured Brussels Net over the sprays, and attach this to them by OVERCASTING into every other pinhole in the outer edge of the sprays. Cut away the net, and Overcast the edges where the fancy fillings occur in the sprays, and finish the outer edge with a line of Buttonhole ornamented with Picots. Irish Point can be worked entirely as old Brussels needle point if the RÉSEAU ground is formed with the needle, and not made with machine net.

so as form an open pattern. Connect the various detached parts of the pattern together with a number of BUTTONHOLE BARS, which freely ornament with PICOTS. Unpick the work from the Toile Ciré, and with a very fine and sharp pair of scissors cut the material away close to the Overcast so as to leave an open ground. This lace will not stand hard wear, and should be cleaned, not washed, as the edges are only Overcast and not Buttonholed, as its lightness and beauty would be impaired by the thick edge a Buttonhole line would give. The patterns most worked are the Rose and Shamrock.

*Irish Crochet, or Honiton Point,* is an imitation of the fine Needle points of Spain and Venice. Its reputation as



an Irish Lace is universal. For its manner of working, see CROCHET, page 108.

**Irish Linen.**—This linen, being so much superior to that manufactured elsewhere, is inquired for in the shops by the name of Irish. The evenness of the threads, the softness of the texture, and the gloss of the surface, are said to be partly attributable to the quality of the flax grown in Ireland, the principal seats of the industry being at Belfast, Carrickfergus, and Londonderry. See LINEN.

**Irish Point Crochet.**—This Crochet is worked in imitation of the early Spanish Guipures, and is also known as Honiton Crochet. See CROCHET, page 108.

**Irish Stitch.**—See BERLIN WORK.

**Irish Work.**—The beautiful white Embroidery executed in Ireland is illustrated in Fig. 500, but it does not differ from the white Embroideries manufactured in Saxony, Madeira, and Scotland. The peasantry of Ireland have obtained a well deserved reputation for the excellence of the work produced by them, which is as remarkable for the delicacy of its execution as for the beauty of its designs.

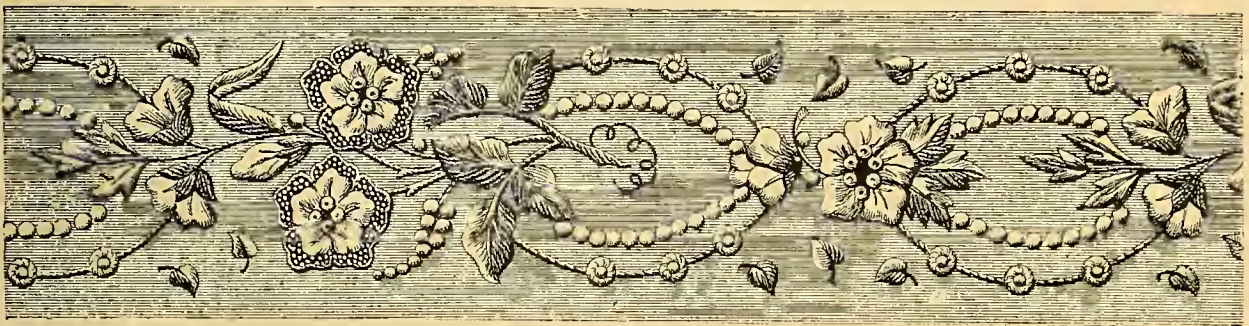


FIG. 500. BORDER IN IRISH WORK.

Irish work is done upon fine cambric, linen, or muslin, and the stitches used are Flat and Raised Satin, French Knots, Overcast, and Dot. The work is principally made with flat and raised Satin Stitches, relieved by the other stitches, and with the open parts formed with Eyeletholes, but the Eyeletholes are never large or numerous, thus distinguishing it from Broderie Anglaise, where they form the chief part of the design. To work Fig. 500: Trace the design upon fine cambric, and back it with Toile Ciré. Work the round balls in OVERCAST, the leaves in RAISED SATIN STITCH, the stems in ROPE STITCH, the flowers in Raised Satin Stitch, and FRENCH KNOTS for their centres; and DOTS, surrounded with fine Overcast, for their outside leaves.

**Ironing.**—Embroidery worked over the hand, and not in a Frame, requires to be stretched when completed, if at all puckered. The process of finishing differs, according to the work.

*Embroidery upon Silk or Satin:* It requires two people to stretch the material. Take a hot iron and hold it with the flat end uppermost, cover it with a damp

handkerchief, and as the steam rises pass the Embroidery over the iron, with the wrong side downwards. Stretch it firmly while drawing it across the iron, and be careful not to make any creases.

*For Crewel Work upon Cloth or Serge:* Make an open wooden frame with four pieces of wood, damp the material and stretch it into the frame, and while damp, iron it carefully upon the wrong side. If ironed over a solid frame the work becomes flattened.

*For Crewel Work upon Linen:* Damp and pin out the work until dry upon a drawing board.

*For Woolwork:* Damp the woolwork upon the wrong side, stretch it, and firmly pin it down upon a drawing board, with the wrong side uppermost. Pass a warm iron over the surface, and then rub a little EMBROIDERY PASTE into the back of the work, and leave on the board until quite dry.

**Isle of Man Lace.**—The lace really made in the Isle of Man during the last century was a Pillow made edging lace, resembling Valenciennes in design and ground; but much lace was conveyed from that island into England

under the name of Isle of Man lace, that was smuggled over from the continent, as during the time that foreign laces were forbidden importation into England the Isle of Man was one of the chief smuggling depôts. The real Isle of Man Lace was of no value, and is no longer made.

**Isle of Wight Lace.**—During the last century a Pillow Lace was made in the island resembling the lace made in Wiltshire and along the South Coast, but that description of lace has entirely disappeared, and the lace now known as Isle of Wight Lace is made upon machine net. It is a Run lace, resembling some of the Northampton Run laces. The lace is of no particular value, but being a native industry, some articles composed of it were worn by the Princess Royal at her first presentation. To work: RUN the chief part of the design with fine lace thread, until quite thick, then form the outline by doubling the thread and running it round the close portions of the pattern. Make Open Fillings by DARNING the net in various designs, so as to imitate lace fillings, and ornament the net ground with single DOTS or DIAMONDS, made with four Dots together, and formed with OVERCAST and RUN lines.



The name of Isle of Wight Lace is sometimes given to Tatting worked in large pieces.

**Italian Cloth.**—Otherwise called Venetian Cloth. A description of linen jean, satin woven, and dyed black. It is employed for women's petticoats, and as linings for men's coats. It measures a yard in width.

**Italian Darned Netting.**—This kind of lace is known as Punto Maglia and Lacs by the Italians, and was one of the first kinds of lace made. It was worked all over Italy during the sixteenth century, although some authorities declare that it was for some time only worked at Sienna, and was called Sienna Point for that reason. The lace is made like other Darned Laces, upon a Netted Foundation, and is revived in our modern Guipure d'Art. To work: NET a foundation of plain square meshes, which slightly starch and stretch in a FRAME, and work upon that a design formed by thickly DARNING in and out of the meshes, filling some in entirely, and others only partially. The stitches used are the same as those illustrated in GUIPURE D'ART, but to imitate the old Italian Laces do not work more than two or three different stitches in one design. See GUIPURE D'ART.

**Italian Ferrets.**—A kind of silk galloon, made in white, black, blue, scarlet, crimson, and other colours, of one width only. Four pieces, of 33 yards each, to the gross. It is used for binding dressing gowns and flannels.

**Italian Ground.**—This Pillow Lace ground was anciently used in old Italian coarse laces, and is composed of hexagons, having all the sides equal. It is illustrated in the Poppy and Briony design, as worked for HONITON LACE, the real stitch being slightly different, the alteration being made on account of the fine thread required for Honiton. To work for Honiton Lace: Begin at the left hand side of the place to be filled, and fasten on four pairs of BOBBINS and work a PLAIT right and left as far as the two holes below; stick a pin there temporarily to hold the Bobbins, fasten on four more at the tip of a leaf, and Plait right and left as before. The Plait first made will meet the left hand one of the second set. The Bobbins are now dealt with in pairs, and not as single threads. Take out the pin put in temporarily, pass the middle left hand pair over the middle right hand pair, stick in the pin again between them; twist each pair to a fine strand, and with these four strands make a Plait down the straight side of the hexagon, stick a pin in the hole at the bottom, untwist the threads, and make a Plait right and left as before. Return to the border, fasten on four more pairs, and bring a fresh line of Plaits down in the same manner; there will be no difference in the size of the Plaits if the strands are firmly twisted. The stitch when made in coarse thread is as follows: Put the middle left hand Bobbin over the middle right hand one, give both pairs one twist to the left, and repeat. When the right and middle lines meet, twist the strands, put the middle left strand over the middle right, stick a pin to hold them, then work with the twisted strands in the same stitch as before. This manner of making Italian ground, when done with fine thread, makes the hexagons small and close.

**Italian Lace.**—Italy is as celebrated for its lace

making as Belgium, and good lace was produced in the former country at a much earlier period than in Flanders. The Italian needle made laces, particularly those of Venice and Milan, are of great value and of unrivalled beauty. Italy asserts her claim to the invention of Needle Points, although Greece and Spain also lay claim to its production, but whichever nation first invented Needle Point must remain a matter of conjecture; however, there is no doubt that Italy produced good Needle laces in the fifteenth century, and in the sixteenth the art was almost universally practised in her convents. The great luxury of the Venetian and other republican states, and the pomp and magnificence attending upon the Romish rituals, fostered the production of the most costly Needle Points, until they were superseded by the newer Belgian and French manufactures, when the art of making them gradually died out. The earliest laces made in Italy were the Cutwork, Darned Laces and Drawn Work, also the gold and silver laces, and, beside the fine Needle Points and the Raised Needle Points made at Venice, the Réseau grounded Needle laces made at Milan and Burano, and the Knotted and Pillow Laces of Genoa. The making of Pillow Lace spread all over Italy, and what are known as Guipure and Tape Laces are all classed under the heading of Italian Lace. This description of Italian Pillow Lace is illustrated in Fig. 501, in which the pattern is formed with a thick Braid, ornamented with a Pearl Edge. The Braid is lightened with a number of devices formed upon it by various shaped holes, made by working PINHOLES, while CRINKLE PLATINGS and DIAMOND FILLINGS fill in the centre of the thick outlines. The BRIDES uniting the various parts of the pattern together are formed with thickly plaited plain BARS. For description of Genoese Knotted Laces, see MACRAMÉ, and for Milan and Venetian Laces, their several headings.

**Italian Punto.**—The Italian name for Italian lace.

**Italian Punto à Groppo.**—The modern MACRAMÉ, (which see).

## J.

**Jabôts.**—A French term, originally employed to signify a description of frilling, or ruffles, decorating the front of a shirt. It is now applied by dressmakers and milliners to the full decorative frilling of lace worn on the front of a bodice, much in the same style as those originally so named, and first worn by men.

**Jacob's Ladder.**—See KNITTING.

**Jaconet.**—A thin, yet close, cotton textile, of a quality between muslin and cambric, being thicker than the former, and slighter than the latter. The name is derived from Jaghernout, the district in India where the manufacture originated. It is the thickest of the soft muslins employed for making dresses and neck cloths, and other articles of infants' clothing, &c. Nainsook is a variety of Jaconet, of a thicker make. There are also glazed Jaconets, which are dyed in various colours, the thick glazed finish being on one side. Much of this description of cloth is made in France. The width ranges from about 30 inches to a yard.





FIG. 501. ITALIAN PILLOW LACE.



**Jamdane.** — The finest and most beautiful variety amongst the Indian loom figured muslins, produced in the Deccan. Their designs are so complicated, and their texture so delicate, that they are more costly than any others of Indian manufacture. See INDIAN MUSLINS.

**Janus Cord.** — The material so named is a description of Rep, composed of wool and cotton, made for women's dresses, and being a black material, is peculiarly well suited for mourning. It is a speciality of a large house of business. The width is 30 inches; and the fine cord running through shows equally on both sides, so that there is no right or wrong side to the material.

**Japanese Embroidery.** — We are indebted to the recent opening up of the islands of Japan to Europeans for the introduction into this country of some of the most curious and elaborate achievements in the way of needlework ever produced. The cradle of Embroidery was in the East, and in the earliest times that wrought at Babylon excited the admiration of the Egyptians, Hebrews, and Greeks; but there are few people who have realised that during the centuries succeeding Alexander's Eastern conquests, in a remote and seemingly barbarous kingdom, Embroidery was executed of the highest class, while the art in Europe was passing through the stage of its first acquirement, its period of excellence, and its final decay, for it is only within the last few years, and mainly from the stimulus again given to it from the East, that the craft has been rescued from oblivion. Because the work executed in Japan is in general good, it does not follow that all is; or that it should be copied by us, until we understand the reason of its design. Like all Eastern work, much of it is symbolical, and should be reproduced only in its spirit, as many pieces that seem to us grotesque and unsightly are merely truthful enough representations of some old religious legend, quite out of place for English home use. It is the spirit in which the work is done, the originality and force of the designs, and the marvellous power attained in the management of colour, combined with the patience and care brought to the execution, that should excite our emulation. Japanese workers are able to compete with most nations in their figure, bird, and flower designs, and in the marvellous manner they produce, with a few lines, a distant landscape or foreground object, subordinate to the centre figures; but their geometrical and conventional designs are not so good as those produced in China and India, and their Embroidery, though better in some respects, is on the average not so fine when worked in silks as that of the Chinese.

Three descriptions of Embroidery are made in Japan. First, that upon silk and other grounds, worked with Flat Satin Stitch in coloured silks and with gold and silver thread; second, Raised Embroidery, similar to our Embroidery on the stamp; and, thirdly, the raised work, composed of various coloured cottons and cloths. The Japanese silk embroidery commonly seen in England is done for the English market, and is much inferior to the work used in Japan to cover over wedding gifts when passing from one house to another, or for screens or dresses. These are all heirlooms, and their embellishment

is of the best description. Black is rarely used as a ground in native Japanese work; pale blue, purple, scarlet, and brown being preferred as giving a softer tone to the design. The Stork is the sacred bird, and, as such, is constantly depicted; it is generally worked with white silk shading to grey and black silks, and with pink legs, but it is also made with gold thread. In a flight of storks across a screen, it will be found that, however great their number, no two are alike, and that all are in attitudes of easy flight; while their distance from each other, and the space they are flying into is admirably rendered by the foreshortening of the birds, and the few lines indicating the horizon and the clouds. Besides the storks, eagles and gay plumaged birds are constantly worked, and with such attention to plumage that almost every feather is indicated. The cherry blossom, hawthorn, acacia, and laburnum are the favourite small flowers, the double anemone, iris, and chrysanthemum the large ones of the worker; the colours they are worked in are true to nature, and they are all executed in Flat Satin Stitch, though occasionally the stem of a tree, reeds, or other foreground objects, are worked with gold thread laid down, two strands together, but separately Couched to the material. The power of the Japanese to work figures in silk is shown in Fig. 502 (page 277), which represents a female sweeper, and is taken from a very ancient piece of embroidery. In this is found many curious stitches, and also the peculiarity of human hair being used for the hair of the figure, which after being secured to the top of the head, is allowed to flow freely down the face and back, being looped under the head-dress, and the ends left free. To work: Make the face in flesh coloured silk, and all the wrinkles and lines with slightly raised parts; indicate the features by black silk lines, the eyeballs white, and the hair white. Work the face in SATIN STITCH, arranging the lines, as the shading indicates, across the face. Form the headdress with lines of laid gold thread, also the bow behind the ear, and the piece hanging down the back. Make the upper dress with lines of gold coloured floss silk laid downwards, and then caught at stated intervals with three lines of silk of the same colour, which arrange so as to form the pattern; make the wavy lines down the garment in the same colour, and work collar and sleeves with gold thread; make the under dress with pale blue floss silk with gold thread stitched round it with scarlet silk. Silver thread and small white silk KNOTS form the edging below the sleeve. Work the hands and feet like the face, and make the broom with gold threads, COUCHED down with yellow silk.

The Embroidery upon the Stamp is chiefly used when large animals, such as dragons, tigers, and lions, are represented, and large fish and birds; but it is also employed when various Japanese deities, in all their grotesque fierceness, are delineated. All the leading muscles and contours of the object represented are padded to a great height with raw cotton, and glass eyes are inserted into the figure. All the padding is then covered with lines of gold thread Couched down, and these lines are so arranged that they follow the true natural lines of the figures, while the raised parts give the effect of light and shade.



Flat parts are generally worked in brightly coloured floss silk, but sometimes the whole design is executed with the gold or silver thread.

Raised figures covered with coloured cotton or cashmere are a peculiarity of Japanese art, and have an extremely

worked in Flat Satin Stitch in coloured silks. The raised figures are managed by filling out, until quite prominent, all the contours of the figure with waste cotton, and then covering this over with clothes made of white or coloured linen, or coloured materials, such as would be worn by the



FIG. 502. JAPANESE EMBROIDERY.

curious effect. The subjects chosen are illustrations of the mythological fables of the country, or they are scenes from Japanese everyday life; a whole screen will be covered with these raised figures engaged in all the varieties of Japanese labour, and with the surroundings and landscapes

person in reality. The faces are painted and raised, and have much the same look as those of the best rag dolls; but the hair and moustaches are real, and are ornamented for the women with raised hairpins and combs, while every garment is distinct and separate from the figure where it



would be in real life, and any implements held in the hand are almost detached from the surface. This kind of Japanese work cannot well be copied by Europeans, as it would lose all its quaintness in any other dress; but much can be learnt from their Silk Work, and from the spirited and elegant designs for which they are so justly celebrated.

**Japanese Native Cloth.**—A very narrow, and rather fine, plain made, and undressed cloth, 14 inches in width. It was originally designed for the embroidery of curtain borders, but is sold for articles of fancy work of various kinds.

**Japanese Silks.**—These silk stuffs are produced in three descriptions of dress material, of more or less degrees of thickness respectively. There is the "double warp gros grain," which may be had in all colours, both dark and very delicate light tints. These are all 22 inches in width, and are softer in quality than those of a plain make. The Damassé Japanese, which has apparently as much substance in them, but is not so soft, has a rather small floral design which covers the ground of the silk very closely. It may be had in many varieties of colour, both dark and light, and measures 19 inches in width. The plain made Japanese silks are slight in quality, but vary in thickness. They are, for the most part, 20 inches in width; but one kind, which is described as "leather made," is stouter than the rest, is 45 inches in width, and is produced in a silvery-grey colour, of which the black warp is soft, and the grey wool is stiff. The slighter kinds may be had in a great number of colours, both dark and light—the latter in very delicate tints—and are almost transparent in quality. The stiffness of the wool of all this description of silk is such, that it has the great disadvantage of creasing.

**Japanese Stitch.**—See EMBROIDERY STITCHES.

**Java Canvas.**—A close make of canvas, having an appearance of being plaited, and made in many sizes and degrees of fineness. Some kinds are white, some yellow, some like fine Berlin canvas. Java Canvas is employed in the new Kreuzsticherie. See CANVAS.

**Java Canvas Work.**—This Embroidery is named from the material upon which it is worked, and is used for mats, work cases, music cases, and for any description of article that requires a pliable, yet moderately stiff, foundation. The Embroidery upon the Canvas is worked either with wools, silks, or filosselles, and the stitches used are Flat Satin, French Knots, Point de Riz, Cross Stitch, and other Embroidery Stitches. The patterns executed are all simple geometrical designs, worked in large open stitches over the canvas, which is left visible in most places, as, from its stiff nature, it would be great trouble to fill it up with Embroidery, and being in itself ornamental, it does not require concealment. To work Fig. 503: Select a well and evenly woven Java Canvas of as pale a colour as procurable, and have the design marked out upon Point Paper, such as is used for Berlin patterns. Count the squares used in the Point Paper for the design, and see that the threads of the Java Canvas correspond, and then copy the pattern upon it, using deep rose colour, dark green, orange, and bright blue silk. Make the CROSS STITCHES of one

figure of dark green, and the SATIN STITCH rays of it of orange, and work the next figure in blue and crimson. Diversify the design by altering the colours. When the

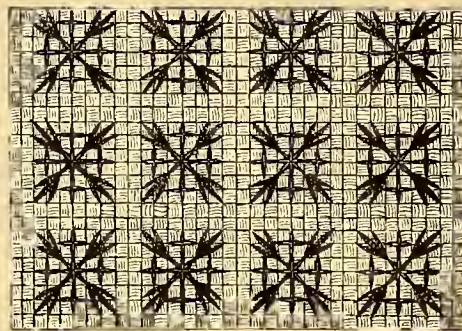


FIG. 503. JAVA CANVAS WORK.

work is finished, edge it by sewing doubled ribbon round the edge of the canvas to keep it from fraying out.

**Jean.**—A twilled cotton cloth, or species of fustian, of thick and strong make, to be had both plain and in stripes, and in single colours. Satin Jeans, or satteens, are of a superior quality to ordinary Jean, having a smooth glossy surface, and being made after the manner of satin. These latter varieties are much employed for stays, belts, waistcoats, and for shoes and boots.

**Jeanette.**—A variety of jean, coarser in quality, yet not so closely woven. Some Jeanettes are twilled, and have a finished surface like satteen. These textiles are chiefly employed as linings.

**Jennet Fur (Genet).**—This designation is applied to cat skins, dyed, and carefully prepared so as not to betray their common origin. The best of these are the Dutch and the Bavariau. The former are reared for the sake of their fur, and are treated with much consideration, and fed on fish, until the coat is in a state of the highest perfection. Large numbers are also collected in England and other countries. The wild cat (*Felis catus*) is much larger and is longer in its fur, and is chiefly met with in the extensive forests of Hungary. The colour is brownish-grey, mottled and spotted with black. The softness and durability of the fur renders it very suitable for cloak linings. It is also made into wrappers for open carriages, and railway rugs. The real Jennet Fur is that of the Civet cat, and is very pretty. It has a dark ground, variegated with narrow stripes and spots of yellowish-white. The skin measures 12 inches by 4.

**Jersey.**—The finest portion of wool separated from the rest is so designated; also fine woollen yarn and combed wool. Jersey and Guernsey are names likewise given to woven close-fitting vests of coarse wool, worn by sailors and fishermen in lieu of jackets, or under their pea-jackets and waterproof blouses. The names of these vests have reference to their origin in the Channel Islands. As a boating costume, and one adopted for athletic and other sports, it has been long adopted by gentlemen, only the materials are of a finer quality, and woven in stripes of



different colours—as white and blue, white and pink, &c. These woven vests have also been adopted by women—usually by those who were youthful—woven entire at first, and afterwards made of what is called **ELASTIC CLOTH**, or “Stockingette” (which *see*), and in silk, cotton, and woollen yarn; of many degrees of fineness, and varieties of price. H.R.H. the Princess of Wales introduced the fashion as a yachting costume. These Jerseys were first manufactured by a firm in the Isle of Wight. What is commonly known as Jersey Cloth (or Elastic Cloth) is 30 inches in width.

**Jetted Lace.**—This work makes a useful trimming, and, though expensive to buy ready made, can be made at a comparatively small cost. It is composed of black machine lace, bugles of an equal size, and black sewing silk, and can be worked in two ways, one entirely covering the pattern and only leaving the ground visible, or with lines of bugles marking out the principal lines of the lace. To work thickly: Select a coarse lace with a thick, prominent pattern. Cover this pattern with bugles sewn on with the black silk, arrange these bugles so that they follow the curves and lines of the lace they cover up. To work, leaving the lace visible: Select either a Chantilly Blonde or Maltese Silk Guipure Lace of a bold and flowing design, and sew the bugles separately along the centre of every part of the design, work a **BACK STITCH** after every fourth bugle, so as to keep the bugles from getting out of place. Cover entirely over with bugles any rosette, or small flower parts of the pattern, and double the line of bugles where the design will be improved by so doing.

**Joining.**—*See* CROCHET, KNITTING, and TATTING.

**Join Threads.**—*See* MACRAMÉ.

**Josephine Knot.**—This knot is used to join two pieces of thread together, where both the ends are afterwards required for use. It is known to nautical men as a Carrick Bend, and is illustrated under the heading of **KNOTS** (which *see*).

**Jours.**—A term given by lace makers to denote the open stitches that form the Fillings in Needle and Pillow Laces.

**Jupe.**—A French term signifying the skirt of a dress, a petticoat skirt being distinguished from it by the name of Jupou.

**Jute.**—The silky fibres growing underneath the bark of the two plants, *Chonch* and *Corchorus*, which are extensively cultivated in Bengal, but common, here and there, all over India, Ceylon, and China. Coarse cloths have been manufactured from it for centuries, as well as sacking and cordage. The Indian Jute is first cleaned, and then pressed into bales, containing 300lb. each, for exportation to Europe. It was only introduced into this country rather more than forty years ago, the chief seat of our home manufacture being at Dundee; but it is also manufactured in London, Manchester, and Glasgow. It is likewise utilised in France and the United States. Our home manufactures consist of Canvas, carpeting, cording, Ducks, Hessians, sacking, sail cloth, and Sheetings. Besides the manufacture of these cloths—to make some of which, as in the carpet manufacture, it is used in conjunction

with cocoa fibres—it is likewise extensively employed in the adulteration of silk stuffs, which, owing to its great lustre, it greatly resembles. Many other unions are formed in connection with Jute by its incorporation with cotton, flax, tow, and wool. It is for the most part used in its natural state, but it is also bleached, dyed in various colours, and finished.

## K.

**Kangaroo Fur.**—The Kangaroo is a ruminating marsupial animal, of the genus *Macropus*, a native of Australia and the neighbouring islands. Kangaroo skins vary in size; those of the so-called “Foresters” are of considerable proportions, as they stand from 7 feet to 7½ feet in height. The Fur is somewhat similar in colour and quality to that of the Raccoon, though not so handsome nor valuable. It is much employed in Australia for articles of dress, and fetches a good price.

**Kashgar Cloth.**—Synonymous with **CAMELS’ HAIR CLOTH** (which *see*).

**Kerchief.**—*See* **HANDKERCHIEF**. According to Martin, the Highland women in ancient times wore nothing on their heads until after marriage, when they invariably put on a head-dress formed of a handkerchief of fine linen, which was tied under the chin, and was called a Curtch.

Hir coverchiefs weren full fine of ground,

I dorse sware they weyden a pound,

That on the Sondag were upon hir hede.

*Chaucer* (1328—1400).

**Kersey.**—According to Booth, Kersey is double-twilled Say; the name being a compound of Danish and Swedish *Kersing*, and the Scotch *Kors*—cross; because Tweeling is woven so as have the appearance of lines of plaited threads, running diagonally across the web. Kersey is a kind of coarse narrow woollen cloth, woven from long wool, and usually ribbed. Sometimes, however, it used to be made of a finer quality. In Stafford’s “Briefe Conceipte of English Policye,” 1518, he speaks of the vanity of serving men, who would have their “hosen of the finest Kersey, and that of some strange dye, as Flanders dye or French pucc.” According to Planché, many descriptions of Kerseys mentioned in the reigns of Henry VIII. and Edward VI., “varying according to the texture in length, breadth, and weight of the piece, which was strictly regulated by statutes.” There were the “ordinary Kerseys, sorting Kerseys, Devonshire Kerseys (called ‘washers,’ or ‘wash-whites’), Check Kerseys, Kerseys called ‘dozens,’ and Kerseys called ‘straits.’”

**Kersemere.**—A twilled fine woollen cloth of a peculiar texture, one-third of the warp being always above, and two-thirds below each shoot of weft. It is of two thicknesses, single and double milled, being reduced in width by the process of milling from 34 inches or 36 inches to 27 inches. It is thin, light, and pliable. The name is derived from the locality of the original manufacture, on the “mere” or brook which runs through the village of Kersey in Suffolk. We learn from Stow that “about the year 1505 began the



making of Devonshire kersies and corall clothes." Kersymeres must be tested by their feeling in the hand, and by a close inspection. If of good quality, they are more durable than plain cloths.

**Kid Skin (Leather).**—The best kid skins employed in the manufacture of gloves are collected from the south of France. They are also imported from Ireland, Germany, Switzerland, and Italy. Those exported from Ireland are much esteemed. As soon as the kid ceases to be nourished on milk only, the fineness and delicacy of the skin becomes deteriorated, and it is rendered unsuitable for the best gloves. The French dyers of kid gloves have produced between ninety and one hundred different shades of colour. See GLOVES.

**Kilting.**—A term employed in dressmaking to denote an arrangement of flat single plaits, or pleats, placed closely side by side, so that the double edge of the plait on the upper side, shall lie half over the preceding one on the inside, each showing about one inch and hiding one inch. The arrangement is precisely that of the short petticoat worn by Scotchmen as a part of their national costume, and whence the term Kilting is derived. It must always be made on the straight way of the material.

**Kincob (or Kincaub).**—An Indiau textile fabric of muslin, gauze, or silk, woven in various ways, and sometimes embroidered with gold or silver. It is used for both male and female dress, and is sometimes very costly. It is chiefly manufactured at Ahmedabad, Benares, and Trichinopoly, and is produced in several varieties. In some the silk predominates, and in others the silver or gold. Tunics for men's wear are made of this material, and it is much employed for women's skirts, for which latter purpose, were the petticoat of moderate length, the price would vary from £3 to £5 sterling.

**Kirriemure Twill.**—A fine twilled linen cloth, named after the town where it is manufactured, in Forfarshire. It is employed for purposes of Embroidery.

**Knickerbocker.**—A species of Linsey cloth, manufactured for women's dresses, having a rough surface on the right side, composed of what appear like small knots in the yarn. They are of variegated colours, speckled, yet without any design; and also to be had in grey, black, and white.

**Knitting.**—The art of Knitting was unknown in England until the sixteenth century, but before that time it was practised both in Italy and Spain. The tradition in the Shetland Isles is that it was first introduced there when the Spanish Armada was dispersed, the ship belonging to the Duke of Medina Sidonia being wrecked at Fair Isle, and the rescued sailors teaching Knitting to the inhabitants, and that from those islands it was imported into Scotland and England. But before that date knitted silk stockings had been presented to Edward VI., from Spain, and some stockings had been made in England. The Scots claim the invention of Knitting, because the first Knitting Guild, founded in Paris, took for their patron saint, St. Fiacre, the son of a Scotch King. Knitting obtained an unenviable notoriety in the time of the great French Revolution, from the practice of the Parisian

women, when viewing the executions in the Place de la Concorde, of Knitting, and as each head fell from the guillotine, of counting the number as if they were counting their Knitting stitches. The best Knitters on the continent are undoubtedly the Germans, but the art is universally practised, and even in Turkey the scarlet fêzes are knitted, and then blocked and dyed and made to resemble cloth. The Pyrenean Knitting executed in the Bas Pyrenées is justly celebrated for its lightness, and also for the diversity of colours used in it, but no Knitting exceeds in beauty of texture that made in Shetland, at Unst. The wool from which this is made is obtained from sheep which resemble those in the mountains of Thibet, and is of three kinds, that from the "Mourat" a brown coloured sheep, being the most valued, that from the "Shulah," a grey sheep, ranking next, and the white and black varieties being the least esteemed. The finest wool is taken from the neck of the living animal, and it is spun and prepared by the natives, and Knitted in warm shawls two yards square, and yet so light and fine, that they are easily passed through a wedding ring. The Knitting from Fair Isle is closer in texture, and is dyed by the Islanders with dyes procured from seaweeds or rag and madder wort, and the colours produced are delicate pinks, grey-blues, and soft browns. These colours, with white, are knitted upon patterns in the stockings and caps worn in Shetland, and the designs in many cases of these patterns are extremely good.

The word Knit is derived from the Anglo Saxon *Cnittan*, and means threads woven by the hand. It is executed by means of long needles or pins formed of bone, steel, or wood; one thread only is worked, which is formed into loops and passed from one pin to another. In Straight or flat Knitting, two pins are used; in Round four or five. The excellence of the work is judged by its evenness and regularity, as when stitches are carelessly dropped off the pins, the effect of the Knitting is marred, as they cannot be raised without spoiling its appearance.

The materials used are silk, wool, worsted, and cotton, the silk used is generally Adam's or Faudall and Phillip's Knitting silk, but silk should not be employed until the worker is somewhat experienced, as the shiny look of the silk is destroyed if unpicked or split; a piece of silver paper put over the knitted parts prevents their getting spoilt by the hands while working the rest of the pattern. Pyrenean or Shetland wool is used for fine Knitting, such as light and warm shawls and baby's socks; Eider yarn, lamb's wool, four thread fleecy, and Andalusian for medium sized Knitting; Scotch Yarn, worsted, and fleecy wool for strong and rough Knitting, and Strutt's and Arden's cotton for ordinary Knitting for toilet and bread cloths, and the finest Crochet cotton for d'oyleys and pincushion covers.

All Knitting should be worked loose enough for the pins to pass easily through the stitches, but not too loose. If really worked with intelligence there is much scope in Knitting for individual art, as, after the preliminaries are once understood, new shapes and designs can be invented. When the learner has thoroughly taken in that a Knit



stitch will make a Chain stitch, a Purl; a Raised rib, an Over; will Increase if Knitted, or, if Slipped the next time will make a hole or open stitch; and that all open spaces in Knitting are formed as to the size by the number of Overs put round the pin; and that open parts can be made in the work without increasing the number of stitches on the pins or spoiling the evenness of the work, by Knitting two stitches together instead of one, a great variety of forms and shapes will be within the power of the Knitter to attempt.

**TERMS.**—The various terms used in Knitting instructions are as follow:

*About.*—Similar to a *Round* (which see).

*Back Stitch.*—Similar to *Purl* (which see).

*Binding.*—See *Joining Together*.

*Bring Forward, or Pass the Thread in Front.*—Take the working thread and pass it between the needles to the front of the work.

*Cast Off.*—The manner of finishing. To work: Knit two stitches and pass the first over the second, and drop it, so that only one is left upon the needle, then Knit another stitch and pass the second made stitch over that and drop it, and continue knitting in this manner, never keeping more than one stitch upon the right hand needle, until the whole of the stitches have been Knit and dropped. For the last stitch draw the wool through it, and sew the end down.

*Cast On.*—The manner of commencing the work, and done with either one or two pins. To Cast On with one pin, as shown in Fig. 504: Hold the knitting pin in the right hand, marked A, and allow a long end of cotton to hang down, holding it in the right hand, twist that round

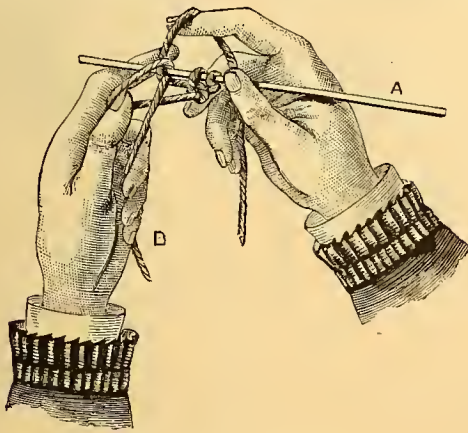


FIG. 504. KNITTING—CAST ON.

the thumb of the left hand, marked B, and put the pin through the loop thus made, pass the end of the cotton that is on the ball of cotton round the needle tightly, and draw the needle back through the loop so as to make a stitch, and then slip the cotton off the left thumb, and draw that end tight.

Another way: This second plan is used chiefly in Stocking Knitting, where a raised edge strengthens the work. Put the two knitting pins together, leave an end

of about a yard, and make a loop on the pins, hold them in the left hand, put the end over the third and fourth fingers, and the thread from the ball of cotton under the thumb, pass both the threads round the little finger of the right hand, leaving three inches of thread between the hands, and then put the thumb and first finger of the right hand, opened wide, in between the threads, twist the thread from the ball round the right thumb, and into the loop thus formed put the closed pins so as to bring the loop on to the pins, twist the other round the pins with a movement of the first finger of the right hand, and draw the loop on the thumb over it and drop it; a stitch will thus be formed upon the pins with a ribbed edge.

To Cast On with two pins, as shown in Fig. 505:

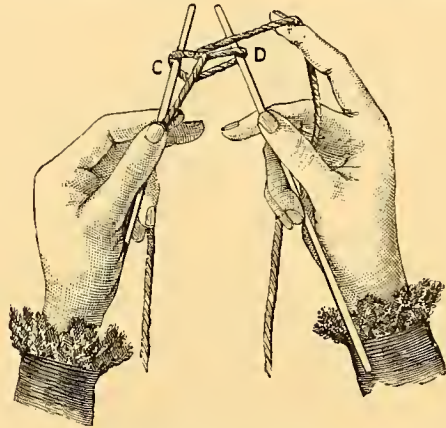


FIG. 505. KNITTING—CAST ON WITH TWO PINS.

Make a loop at the end of the thread, and put it on the left hand pin, marked C, hold the other pin, marked D, in the right hand, and put it into the loop, pass the thread between the pins, and bring the point of the right hand pin in front, pass the thread through the loop on the left

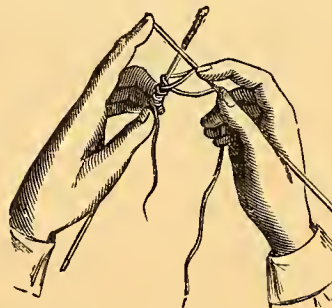


FIG. 506. KNITTING—CAST ON WITH TWO PINS.

pin, there will then be a loop upon each pin, finish by slipping the right hand loop on to the left hand pin. Work in the rest of the stitches as shown in Fig. 506, thus: Put the right hand pin through the stitch last made, **KNIT** it, and **SLIP** the stitch from the right pin on to the left.

*Cast Over.*—Similar to *Over* (which see).



*Crossings.*—These are formed as follows: When the part where a Crossing is to be made is reached, take off upon a spare pin three or four of the first stitches on the left pin, and keep it to the front of the work, then **KNIT** the next three or four stitches loosely, or **PURL** them; when these are knitted, **Knit** or **Purl** the stitches upon the spare needle, on the needle held in the right hand. By so doing, the stitches first knitted are laid under the last stitches, which are raised above the rest of the work.

*Decrease.*—There are several ways of Decreasing, and the methods are also known as Narrowing, or Taking in, but when the word **Decrease** is used in the instructions without other explanations it is understood to mean **KNIT**



FIG. 507. KNITTING—DECREASE.

two stitches together. To Decrease see Fig. 507: Put the right hand needle through two stitches on the left hand needle, and **KNIT** them as if they were a single stitch.

*Decrease from the Back.*—Put the right hand needle through the back of the two stitches instead of through the front, and **KNIT** them as one stitch; the advantage of this latter method is that the stitches lie more flatly upon the work than when **Knitted** from the front. Decreasing can be made by **PURLING** two stitches together from the back, if so mentioned in the instructions. (See *Take In*.)

*Double Stitch.*—One of the methods of Increasing, and consisting of making two stitches out of one. To work as shown in Fig. 508: **KNIT** a stitch, but leave it on the left

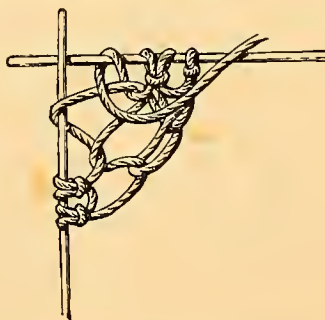


FIG. 508. KNITTING—DOUBLE STITCH.

hand needle, then bring the thread to the front of the work between the pins, then **Knit** the same stitch again, putting the right hand pin through the back part of the stitch and the thread round it at the back; return the thread to the back of the work when the stitch is finished. The illustration shows the stitch **Knitted** once, and the thread brought to the front ready for the second part.

Another way: Put the right pin through a stitch, and pass the thread once round the pin (see Fig. 509), then pass it again round the pin, as shown in Fig. 510,

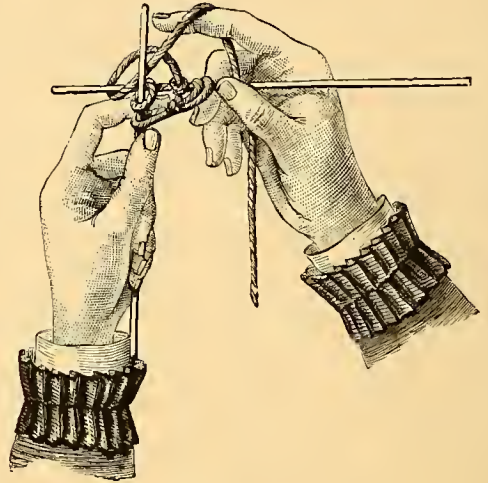


FIG. 509. KNITTING—DOUBLE STITCH.

and **KNIT** the stitch, bringing two threads through it and on to the right hand pin instead of one.

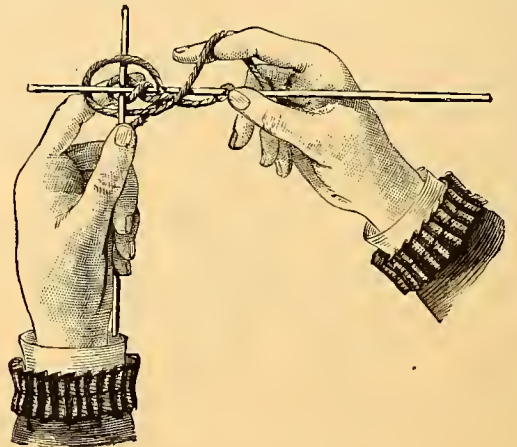


FIG. 510. KNITTING—DOUBLE STITCH.

*Dropped Stitch.*—Stitches are Dropped in **Knitting** for the purpose of making open spaces, or when Decreasing; but no stitch should be Dropped unless it has been caught, and will not unravel the work. There are two ways of Dropping a stitch: First way—When an Increase in the **Knitting** has been made in one row, put the cotton round the needle (termed an **Over**) in the next row, slip that **Over** off the needle without being **Knitted**, and allow it to amalgamate into the work without fear of unravelling. Second way: **SLIP** a stitch from left to right pin without working it, **KNIT** or **PURL** the next stitch, and pass the Slipped Stitch over the last made, and allow it to drop on to the work, it being secured by being held up by the second made stitch. Dropped Stitches that are slipped off the pins without the **Knitter** being aware of the



mistake must be picked up at once, or the work will be spoiled; their loss is detected by the loop which forms the stitch running down the work. The Knitting must be either undone until the line where the loop is reached, or if simply Plain Knitting, the stitch must be picked up thus: Put a crochet hook through the dropped loop, stretch the Knitting out until every line run through is visible, and CHAIN STITCH the loop up these lines until the last row of Knitting is reached, when slip it on to its pin.

*Edge Stitch.*—The stitches in straight Knitting that begin and end the work are known as the Edge Stitches. They are rarely mentioned in the instructions for Knitting patterns, but they are added as extra stitches in all cases, as they serve to keep the Knitting straight and to form a compact edge. Edge Stitches are Knitted and Slipped alternately.

*Fasten On:* When commencing the Knitting tie a loop of the thread upon one of the needles.

*Fasten Two Threads together:* Lay the two threads together contrarywise, and KNIT a few stitches with them both, or fasten them together with a WEAVER'S KNOT, and Knit the ends in, one upon each side.

*Form a Round.*—Rounds are worked with either five or four pins, and are required in Stocking and other Round

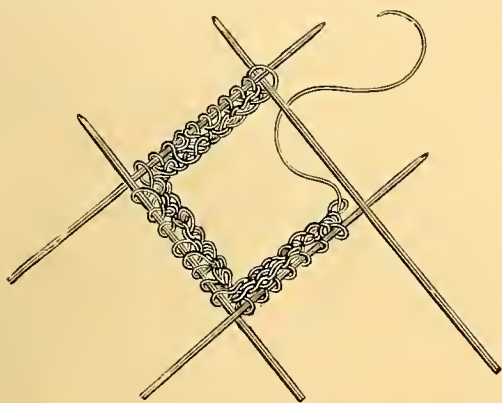


FIG. 511. FORM A ROUND.

Knitting. The Germans use five pins, and the English four pins in this kind of Knitting. To work, as shown in Fig. 511, with four pins: CAST ON the number of stitches



FIG. 512. CIRCULAR GAUGE.

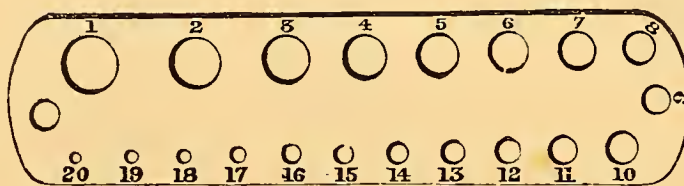


FIG. 513. STRAIGHT GAUGE.

and Knit with it the first stitch upon the first pin, and draw the thread tight, and with it the third pin, up to the first. Work several Rounds, and then SLIP some of the stitches from one pin on to another, so that in no place is the division of the stitches the same through all the work.

*Gauge.*—The instrument used for measuring the size of the Knitting pins. These are usually either circular or elongated in form, and made of steel. In the circular Gauges the outer edges have graduated circular cuts through to the extreme rim, so as to form what look like the cogs of a wheel; each hole has a number to distinguish it from its fellows, and there is a still larger circular hole in the middle of the instrument. In the elongated gauges the holes are within the outer rim, and occupying the central portion likewise. But as there are upwards of two dozen varieties, two only, and those in very general use, are illustrated in Figs. 512 and 513. These appliances are employed by wire-drawers, and are essential to the Knitter as well as to the seller of Knitting Needles. They can be obtained at cutlers, and at wholesale establishments where other materials and articles necessary for the work table are to be procured.

*Hang on,* another term for *Cast on* (which see).

*Hole.*—These are formed in open fancy Knitting in the following manner: For a small hole—Make a stitch with an OVER in the previous row, and DROP that stitch without Knitting in the place where the open space is required. For a large hole: In the previous row pass the wool round the pin either two, three, or four times, according to the size of the hole required, and when these OVERS are reached in the next row, KNIT the first, PURL the second, and repeat the Knitting and Purling until they are all formed into stitches.

*Increase or Make a Stitch.*—Terms used when the number of stitches upon the pin have to be augmented. The ways of Increasing are as follows: The simplest is the Over or Bring Forward, used for open plain Knitting. It is worked as follows: Bring the wool from the back of the work to the front between the pins, and put it over the right hand pin ready to KNIT the next stitch; form the same Increase when Purling, by passing the thread already at the front of the work quite round the right hand pin, and bring it back to where it started from, ready to PURL the next stitch. DOUBLE STITCH is another form

required upon one pin, and KNIT or PURL them off on to the three pins. Divide them so that the number of stitches upon each pin are nearly the same. Take the fourth pin

of Increasing, and one chiefly used for close work. When stitches are to be Increased at the end of a row, Knit the last stitch and leave it on the left hand pin, making the



new stitch on to the same pin. An Increase is also formed by picking up or raising a stitch thus: Hold the work right side to the front, and put the pin into the work so as to pick up the loop nearest the last one, Knit, pull this up as a loop on the pin, and pass the working thread round the pin and through the picked up loop, so as to form a stitch, let the loop off the pin as in ordinary Knitting.

*Join Together or Binding.*—To work as shown in Fig. 514: Put the two pins containing the work together, the one holding the longer piece at the back. Take a spare

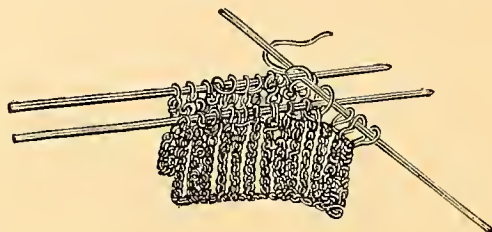


FIG. 514. KNITTING—JOIN TOGETHER.

pin and put it through the first stitch upon the front pin, and the first stitch upon the back, and KNIT the two together; continue to Knit the stitches together in this manner until all are absorbed.

*Knit.*—The first and chief stitch in Knitting, and sometimes called Plain Knitting. There are two ways of making the stitch, the one shown in Figs. 515 and 516,

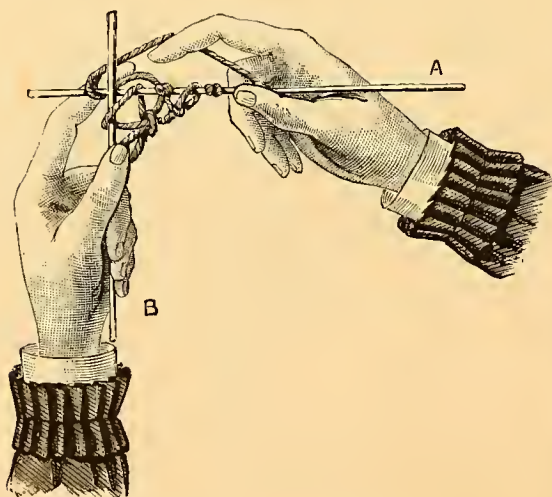


FIG. 515. KNIT—ENGLISH METHOD.

being the English method. To work: Hold the pin with the stitches on in the left hand, marked B, and the pin to which they are to be transferred in the right hand, marked A, and wind the thread round the little finger of that hand, bring it under the third and second finger, and over the first finger, and keep it tight; put the right pin into the front part of stitch, so that the front of the

stitch lies across the pins, and slide the right pin behind the left, then with a movement of the right forefinger pass the thread between the pins (see Fig. 516); draw it through the loop and up on to the right pin as a stitch, push the left pin down with the right forefinger and slide the KNIT Stitch off it, and let it drop.

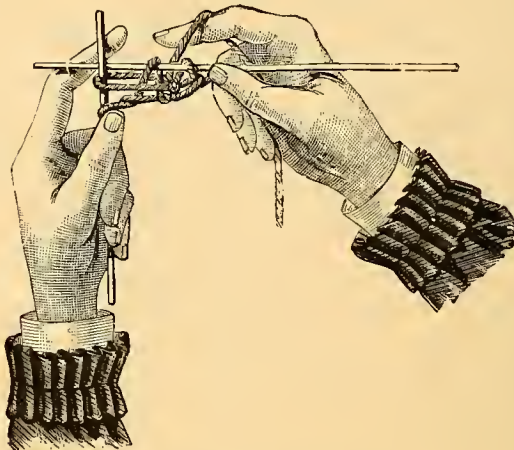


FIG. 516. KNIT—ENGLISH METHOD.

To work in the German method: Hold the hands over the pins and these between the first finger and thumb

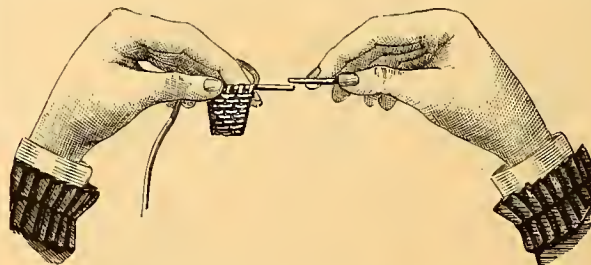


FIG. 517. KNIT—GERMAN METHOD.

of each hand, as shown in Fig. 517, with the thread over the first, second, and third fingers of the left hand, and held tight between the little finger and third finger. Put the right pin through the stitch, but at the back, not front (see Fig. 518), open the stitch out, twist the pin round the thread stretched on the left fingers, draw it through the stitch, with a movement of the left wrist bring the right pin to the front, push the left pin down, and drop the stitch on it. The German manner of Knitting is the quickest, and also from the stitch being Knit from the back it lies more smoothly upon the surface. Fig. 518 also gives the appearance of a piece of work with all the front part in the plain loops formed by Knitting. In Round Knitting, this is accomplished by Knitting every Round: In Straight Knitting, where the work has to be turned, the back row is Purlled, so that



the knots of the Knitting are all at the back, and the loops in front.

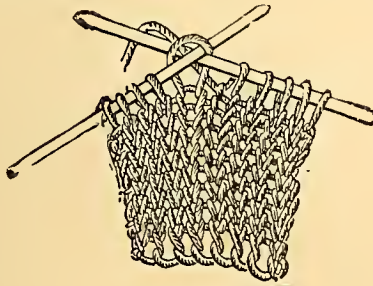


FIG. 518. KNIT.

*Knit from the Back.*—A term used when in English Knitting the Knit Stitch is to be taken at the back as in German Knitting: it is done for the purpose of making the work smoother in that place.

*Knit three Stitches together.*—Put the right pin through three stitches on the left hand pin at the back, and KNIT them as one, or SLIP the first stitch of the three, Knit the two next together, and Slip the first stitch over them and drop it.

*Knit two together.*—One of the ways of diminishing, and also known as Decrease or Narrow; it is illustrated in Fig. 519, and worked thus: Put the right pin,

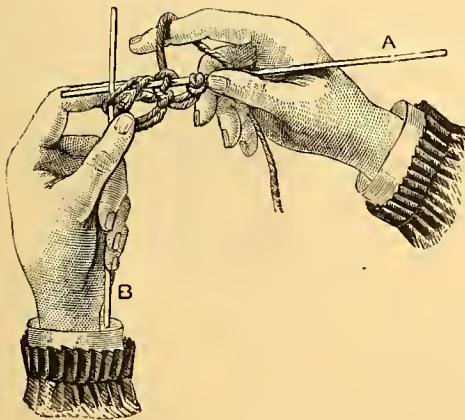


FIG. 519. KNIT TWO TOGETHER.

marked A, through two stitches on the left pin, marked B, and KNIT them as one.

*Loop.*—A term used occasionally instead of Stitch.

*Make a Stitch.*—To INCREASE in the various ways described.

*Marks.*—These are used in Knitting patterns to save the trouble of recapitulation. When an asterisk (\*) is twice put, it indicates that the instructions for Knitting between the two asterisks are to be repeated from where the first asterisk is placed to the last, thus: Knit 3, \* Purl 1, Knit 6, Over, repeat from \* twice, would, if written out at full length be, Knit 3, Purl 1, Knit 6, Over,

Purl 1, Knit 6, Over, Purl 1, Knit 6, Over. When a row is worked to a certain stitch, and is then repeated backwards, either the place is marked by the letters A and B, or by a cross + for example: A, Purl 4, Over, Knit 6, B, means that after the stitches are once worked they are repeated thus: knit 6, over, purl 4. Other marks beside the asterisk and the cross are occasionally used, but they are generally explained in the instructions given with the work.

*Narrow.*—To DECREASE either by Knitting two together or by a TAKE IN.

*Over.*—To INCREASE: Pass the thread when increasing in plain Knitting to the front of the work through the pins and back again over the pins, or in Purl Knitting when the thread is already at the front of work, pass it over the needle and right round it, so that it again comes out at the front. The Over makes a new stitch when Knitted off on the next row, and the method of Increasing by Overs is the one commonly employed in open Knitting patterns.

*Pass a Stitch.*—See Slip Stitch.

*Pass the Thread Back.*—When changing Purling to Knitting, pass the thread which is at the front of the work for Purling through the stitches to the back for Knitting.

*Pass the Thread Forward.*—When changing Knitting to Purling, the thread that is at the back of the work for Knitting is passed between the stitches to bring it to the front for Purling. This movement of the thread is generally understood, but not expressed, although the term is sometimes used in old fashioned books.

*Pick up a Stitch.*—See Raised Stitches.

*Plain Knitting.*—See Knit.

*Purl.*—Also known as Back, Reversed, Ribbed, Seam, and Turned. It is the stitch next in importance to Knit, and produces the ribs or knots in the front of the work where they are required, or when worked as the back row,

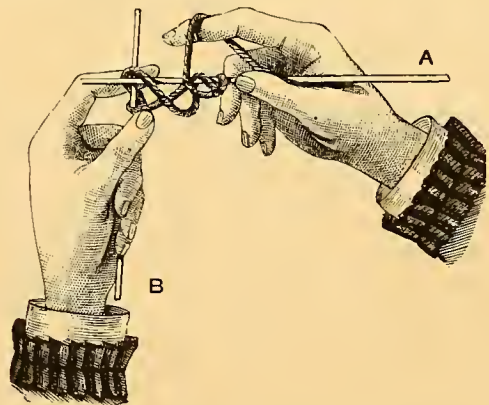


FIG. 520. KNITTING—PURL (ENGLISH METHOD).

gives the appearance of Round Knitting to a straight piece of work. To Purl as worked in England, and as shown in Fig. 520: Hold the thread in the right hand, marked A, and be careful that it is in the front of the work, put the right pin through the stitch in front of the left pin, marked B,



lift the thread with the right forefinger, and pass it round the pin, keeping it quite tight, bring the right pin out behind the left, and draw the stitch off.

To work in the German method as shown in Fig. 521: Hold the hands over both pins, and the pins between the thumb and forefinger of each hand. Bring the thread to the front of the work, pass it over both pins, and hold it tightly over the left hand. Put the right pin through the stitch and before the left pin, and with a jerk of the left hand bring the thread behind it, then draw the pin out

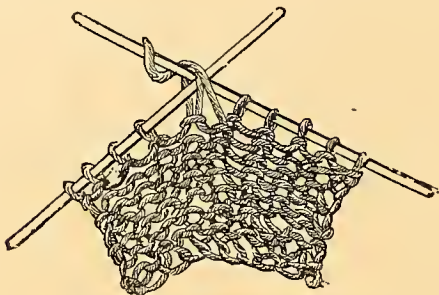


FIG. 521. KNITTING—PURL (GERMAN METHOD).

behind the left pin and with the stitch on it. The German manner of Purling is the quickest and smoothest. Fig. 521, besides showing how to Purl, gives the appearance of a piece of Knitting which has been Knitted at every back row and Purred in every front row.

*Purl Three Stitches Together.*—PURL the first stitch, put it back on the left pin, draw the next two stitches on that pin over it and drop them, and put the first stitch on the right pin.

*Purl Two Stitches Together.*—Take two stitches on the pin at the same time, and PURL them as one stitch, or Purl the first stitch and put it back on the left pin, and then draw over it the stitch next it on that pin which drop, then take the first stitch on to the right pin.

*Quite Round.*—To make an Over in Purl Knitting, see *Over*.

*Raise Stitches.*—Hold the work in the right hand, and with the right pin pick up a loop, then pass the thread through it, and so make a stitch.

*Reversed.*—To make an Over in Purl Knitting.

*Rib.*—Another name for Purl. Rows Ribbed the length of the Knitting are made by KNIT 2 stitches, PURL 2, and repeat to the end, and in the next row Purl the Knitted and Knit the Purred.

*Round.*—When Knitting with four or five pins, each time the stitches have once been Knitted is called a Round.

*Row.*—When Knitting in straight Knitting with two pins, when all the stitches have been Knitted off one pin on to the other, it is called a Row.

*Seam.*—A name given to Purl Knitting, but usually indicating the one Purred Stitch down the leg of a stocking that forms the seam, and aids in the management of the work.

*Slip.*—To Slip a stitch, proceed thus: Take a stitch off the left pin, and slip it on to the right pin

without securing it in any way. The Slipped Stitch in Fig. 522 is shown upon the right pin. To Slip a stitch the

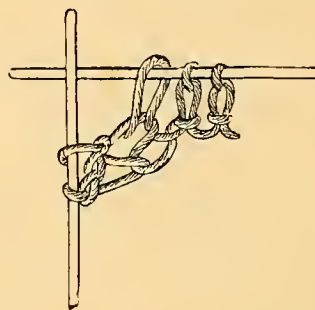


FIG. 522. KNITTING—SLIP.

reverse way: Pass the stitch from one pin to the other, taking that part of the loop that is towards you.

*Take In.*—One of the ways of DECREASING. The term either means KNIT two or three stitches together, or

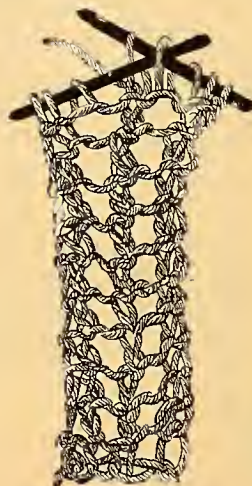


FIG. 523. KNITTING—TAKE IN.

as shown in Fig. 523. SLIP the first stitch, Knit the second, and pass the Slip stitch over the knitted.

*Take In Reversed.*—PURL the first stitch, put it back on the left pin, and draw the second stitch over it.

*Turned Row.*—A Purred row, or a row at the back of Straight Knitting.

*Turn Stitch.*—Another name for PURL, which see.

*Widen.*—To Increase.

**PATTERNS AND STITCHES.**—Knitting Stitches, although so few in number, are capable of forming a great variety of patterns, of which the following are a selection:—

*Boule de Neige.*—This forms a raised knob between open parts. CAST ON any number of stitches that divide into six for the pattern and three extra stitches. First row—KNIT very loosely. Second row—Knit three,



\* Knit five together, make five stitches of one, thus: PURL and leave stitch on the needle, OVER, Purl, Over, Purl and then take off, repeat from \*. Third row—Knit. Fourth row—Purl. Fifth row—Knit. Sixth row—Purl. Seventh row—Knit loosely. Eighth row—repeat from second row. In every pattern row the five stitches made in the previous pattern row must be the ones knitted together, so that the raised knobs are formed at the side, and not over the last made ones.

*Brioche Pattern.*—This is also known as Patent Knitting, and is used for warm petticoats, waistcoats, and couvrepieds. The name Brioche originated in the stitch being used first to make cushions, whose shape resembled a French cake of that name, but which are now obsolete. To work: CAST ON the number of stitches required, and that will divide by three. First row—PURL. Second row—SLIP 1, \* OVER, Slip 1, KNIT 2 together. Repeat the second row to the end of the work, always taking care that the Over of the last row is the second of the two stitches knitted together in the new row.

A variety of the stitch is made by Knitting the Over of the last row as the first of the two stitches Knitted together; this alteration turns the knitting from a close piece of work, with perpendicular lines running up it, to a stitch with raised knobs and open places.

Brioche Knitting in two colours is worked upon needles without knobs at the ends, securing the colours one at each end, and alternately working them backwards and forwards.

*Cable Pattern.*—This is also known as CHAIN STITCH. It can be worked either with coarse or fine wool or thread, and with any even number of stitches, and it forms a raised cable in the centre of the work, surrounded with Purred knitting. The raised cable is managed by slipping upon a spare needle 3 or 4 of the centre 12 stitches (according to the width of the strip), and Knitting the remaining number of centre stitches, and then Knitting the ones put on one side; by this means a twist is given to the cable. To work with No. 18 needles and fleecy wool: CAST ON 14 stitches, and KNIT first and second rows. Third row—Knit 3, PURL 8, Knit 3; Fourth row—Knit. Repeat third and fourth rows six times each. Seventeenth row—Knit 3, take off 4 stitches upon a spare pin, Knit the next 4, drawing the wool tight, and then Knit the 4 on the spare pin and the 3 still upon the needle; Commence the next cable by Knitting 3, Purling 8, and Knitting 3 stitches, as in third row, and repeat from that row.

*Close Pattern.*—This simple stitch is useful for making gloves, knitting heels to stockings, or for anything that requires to be close and warm. CAST ON any number of stitches that divide into 2. First row—KNIT 1, SLIP 1, and repeat. Second row—Knit. Repeat these two rows to the end of the work, being careful that the Slipped Stitch of the new row should come always over the Slipped Stitch of the last row.

*Cross Pattern.*—The stitch shown in Fig. 524 is suitable for scarves, counterpanes, and antimacassars. It is worked in strips, and when used for the last mentioned articles the strips are made in contrasting colours and

sewn together. It requires fleecy wool and bone needles. To work: CAST ON any number of stitches that divide into six, with four extra for EDGE STITCHES. First and second row—KNIT and PURL. Third row—Knit two, \* OVER three times, Knit one, repeat from \* until within two stitches of the end, which simply Knit. Fourth row—Knit two, \* draw the next six stitches on to the right hand needle as long loops, and then pass the left hand needle

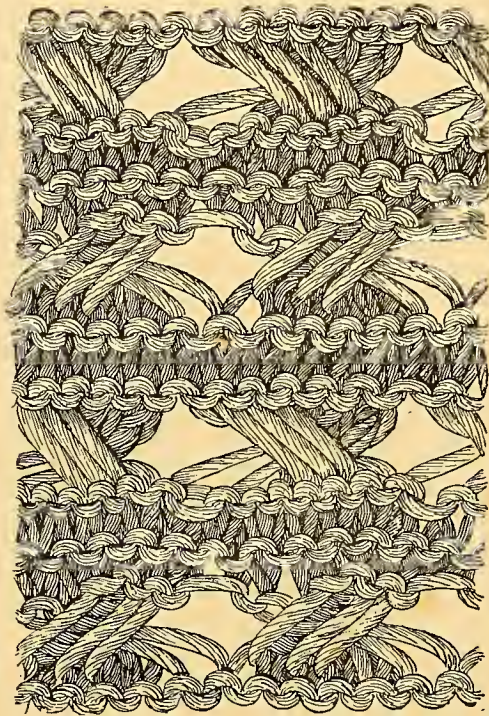


FIG. 524. KNITTING—CROSS PATTERN.

through the first three loops taken on the right hand needle, and draw them over the other three, keeping them in regular order; put all six loops back on the left hand needle, and Knit them one after the other. Repeat from \* to within two stitches at the end, which Knit. Fifth row—Purl. Sixth row—Knit. Seventh row—as fourth. Repeat fourth, fifth, and sixth rows to the end of the pattern.

*Double Knitting Pattern.*—There are two ways of Knitting this stitch so that the fabric, although only knitted with two needles and at one time, has the appearance of two pieces of knitting laid together. Double Knitting is suitable for all warm articles, such as comforters and petticoats. It is worked with fleecy and fine wools upon pins suitable to the thickness of the wool. To work: CAST ON an even number of stitches, and add EDGE STITCHES, which always KNIT. First row—Knit one, putting the wool twice round the pin, bring the wool to the front between the pins, SLIP a stitch, and put the wool back; repeat. Second row—Knit the Slipped Stitch, passing the wool twice over the pin, and Slip the Knitted Stitch, bring the wool to the front before Slipping,



and pass it back afterwards. Repeat these two rows to the end of the work.

**Another Way.**—This is worked on the wrong side, and turned inside out when finished. To work: CAST ON an even number of stitches, and two extra for EDGE STITCHES, which always KNIT. First row—wool in front, PURL 1, SLIP 1, continue to the end, always keeping the wool in front of the needle. Second row—slip the Purl Stitch and Purl the Slipped.

**Dutch Corn Knitting Pattern.**—Hold the work in the left hand, also the wool, and instead of making a stitch in the ordinary manner, wind the wool round the little finger to keep it from slipping, insert the right hand pin into the stitch, and let it draw the wool from the back of the work to the front through the stitch. The stitch on the left pin is then let go, and the wool on the right pin makes the new stitch. Repeat for every row.

**Fancy Patterns (1).**—The open pattern, shown in Fig. 525, is a useful one for working scarves and small shawls in. It should be worked with fleecy wool and ivory needles. To work: CAST ON an even number of

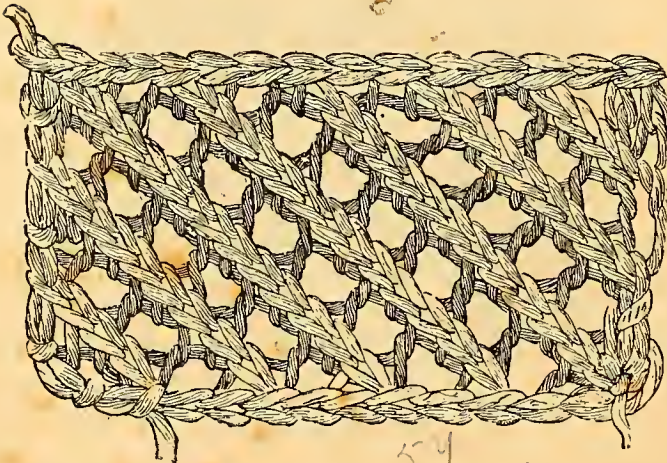


FIG. 525. KNITTING—FANCY PATTERNS.

stitches, and two extra as an EDGE STITCH upon each side, which KNIT and SLIP alternately. First row—\* OVER, Knit 2 together; repeat from \* to the end of the row. Second row—PURL every stitch. Repeat the first and second row for all the pattern.

(2).—The pattern given in Fig. 526 is useful for counterpanes, and is worked in strips with No. 8 Strutt's cotton and No. 17 needles, or with fleecy wools and bone pins for couvrepieds. The stitches require careful counting, and attention should be frequently given to the direction of the slanting lines, that they diverge from and join each other as drawn. The lines slanting from left to right are formed by Knitting two stitches together, the ones slanting from right to left by Slipping 1, Knitting 1, and passing the Slipped Stitch over knitted; this is called Take In, in the directions. When decreasing the diamonds in the pattern, and Knitting stitches together, always Knit them from the back of the stitch, as, by so doing, the

stitches that are dropped lie flatter. To work: CAST ON 29 stitches and PURL back. First row—KNIT 1 \*, OVER, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, TAKE IN, Over, Take In, Over, Take In, Over, Knit 1, repeat from \*; there will be thirty-three stitches now upon the needle. Second and all even rows—Purl. Third row—Knit 1 \*, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 3, Over, Take In, Over, Take In, Over, Take In, Knit 1, repeat from \*. Fifth row—Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 5, Over, Take In, Over, Take In, Over, Knit 3 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 5, Over, Take In, Over, Take In, Over, Take In. Seventh row—Knit 1, Knit 2 together, Over, Knit 2 together, Over, Knit 7, Over, Take In, Over, Take In, Knit 1, Knit 2 together, Over, Knit 2 together, Over, Knit 7, Over, Take In, Over, Take In, Knit 1. Ninth row—Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, Knit 2, Knit 3 together, Knit 2, Over, Knit 1, Over, Take In, Over, Knit 3 together, Over, Take In, Over, Knit 1, Over, Knit 2, Knit 3 together, Knit 2, Over, Knit 1, Over, Take In, Over, Take In. Eleventh row—Knit 1, Knit 2 together, Over, Knit 3, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3, Over, Take In, Knit 1. Thirteenth row—Knit 2 together, Over, Knit 5, Over, Knit 3 together, Over, Knit 5. Over, Knit 3 together, Over, Knit 5, Over, Knit 3 together, Over, Knit 5, Over, Knit 2 together. Fifteenth row—Knit 2 together, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3 together, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 2 together. Seventeenth row—Knit 1, Over, Take In, Over, Take In the three stitches at the top of the diamond, Over, Knit 5, Over, Knit 3 stitches together at top of diamond, Over, Knit 1, Over, Knit 1, Over, Knit 1, Over, Take In three stitches, Over, Knit 5, Over, Knit 3 together, Over, Knit 2 together, Over, Knit 1. Nineteenth row—Knit 2 \*, Over, Take In, Over, Take In, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 3, repeat from \* at end, Knit 2 instead of 3. Twenty-first row—\* Knit 1, Over, Take In, Over, Take In, Over, Take In, over, Knit 3 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, repeat from \*, end at Knit 1. Twenty-third row—Knit 2 together, \* Over, Take In, Over, Take In, Over, Take In, Knit 1, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, Knit 1, Over, Knit 1, Over, Knit 1, repeat from \* at the end, Knit 2 together instead of the first Knit 1. Twenty-fifth row—Knit 1, Over, Knit 1, Over, \* Take In, Over, Take In, Over, Knit 3 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Slip 1, Knit 1, Slip 1, repeat from \* at the end instead of last, Knit 2 together, Knit 1, Over, Knit 1, Twenty-seventh row—Knit 2, \* Over, Take In, Over, Take In, Over, Take In, Knit 1, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 3, repeat from \* at the end, Knit 2 instead of 3.











STERLING & FRANCINE CLARK ART INSTITUTE  
NK9100.A1 C38 stack  
Caulfeild, Sophia F/The dictionary of ne



3 1962 00079 6304





